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IVAN

DAVIS, winner of the first Franz Liszt Piano Competition in Town Hall, New York City, April 25, 1960, his sixth prize award in five years. While working on a Fulbright Scholarship in Italy, he entered international piano contests and walked away as an American prize winner in Bolzano and Vercelli and Lisbon, Portugal. He then went on to win the coveted Casella Competition in Naples in 1958. He began his award winning by taking first place in the Young Artists Competition of the National Federation of Music Clubs. IVAN DAVIS is a name to remember. "His playing revealed technical brilliance and interpretive temperament." N. Y. Herald Tribune, April 26, 1960. "An important new American pianist has arrived on the scene." Harold C. Schonberg, N. Y. Times, October 22, 1959. A career to watch. "RECITAL BY IVAN DAVIS STAMPS HIM AS GREAT" (Headline) Day Thorpe, Evening Star, Washington, D. C., March 29, 1960. A pianist to hear. Davis will play with Eugene Ormandy and the Philadelphia Orchestra on the Revlon Show, CBS-TV, on Thursday, May 26th, 10:00 to 11:00 PM. Mr. Davis plays the Baldwin Piano. Under the personal direction of Judson, O'Neill and Judd, Columbia Artists Management Inc., at 111 West 57th Street, New York 19, New York, have the honor to manage IVAN

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LETTERS TO THE EDITOR

Acoustical Compromise?

To the Editor:

I read with great interest your publication's two articles on the complex problems of mixing acoustical standards and sufficient seating capacity in concert and opera houses to be built.

With the increase of music appreciation gained through recordings, certain radio programs and films, one of the primary efforts on the part of any cultural organization is to provide a place where the present and hopefully larger audiences may be exposed to the thrill of live music at its best. In fact, only through this way and with large houses, and consequently lower prices, can we induce the non-music-lover to attempt such an experience. One would think that with science in acoustics, etc., methods could be used whereby large enough halls could still retain perhaps not the superperfect but very good results. It is here where the crux of the question lies: Shall we reject would-be members of the audience for 100% acoustical perfection, or shall we maybe seat 3,500 to 5,000 and with some sounding boards reach 90% acoustical perfection. I might think that the latter choice is still the best. . . .

In your article you refer to the wonderful results which pleased the management, orchestra, public, press, and Charles Munch, on the Tanglewood shed treatment. Here is an enclosure seating 6,000 people, and outdoors, which already precludes ideal acoustics, yet Mr. Munch says in your article "the strings can be heard with as much brilliance and clarity as in the best concert hall". . . . By the same token, I quote the statements made in the *Montreal Star* where the head of Canadian Concerts says, "The 3,000-seat concert hall will make little difference with the costs of bringing the major attractions; they will continue to go to the Forum, which has 6,500 seats. . . ."

I join the many people who feel that the new Lincoln Square project will be ideal for everyone except the entire public, not the limited few, and unless the attitude is changed the noble project will fail in one of its major roles, serving the growing musical public. . . .

S. N. Land
Paris, France

More on Chopin Letters

To the Editor:

I read with interest the report of the Warsaw Congress published in your last issue, but found some inaccuracies in the portion concerning the session in which Chopin's letters to the Countess Delphine Potocka were discussed. Since these letters are of inestimable value for Chopin's biography as almost the only source of information about his artistic credo in his full maturity, I strongly feel that these inaccuracies must be pointed out. . . .

[Arthur] Hedley did not read any paper whatsoever at the Congress . . . the only paper on "Chopin's letters to Delphine Potocka" was read by Mateusz Gliński. . . .

During the last ten years I challenged three times Mr. Hedley to present proofs which would support his completely unsubstantiated assertions (about the impos-

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sibility of a love affair between Chopin and Delphine, about the fantastic hypothesis that Chopin's letters had been forged around 1890 by an erotic woman who thus uttered her adoration and her regret at not having had a child by Chopin (sic!, etc.)

The last challenge (in my article on this subject published in the *Ruch Muzyczny*, 1958, No. 24) has been accepted by Mr. Hedley and he announced (in a letter to the editor) that he would present his proofs at the Warsaw Congress 1960. However, when during the discussion which followed my paper I insisted on having a clear and scientifically acceptable answer to my questions concerning some pretended "crass confusions" in Chopin's letters to Delphine, Mr. Hedley got a crisis of nerves which caused the interruption of the discussion . . . the motion to reject the letters as spurious did not have a single vote of support; instead, the motion proposed by the chairman, Professor Chaillot (Sorbonne, Paris), which aimed to submit the letters to a new study in the light of the arguments brought in my paper, was unanimously accepted. . . .

I have one more rectification to make regarding the letters in question. I read in your report that "Glinski insisted on their authenticity but . . . objected to their publication". As a matter of fact, I never objected to the publication of these letters and, at this very time, am planning the first complete publication of the extant Chopin-Potocka correspondence with an extensive preface and analytical notes. . . .

Mr. Hedley, speaking of Chopin's letters to Delphine (which had been acknowledged as authentic by some of the most eminent scholars) uses the terms "obscene", "obscenity", etc. This is a crass exaggeration. The rabelaisian style of some fragments (which had been thoroughly discussed at the Congress before the final resolution) can appear incompatible with Chopin's character only to the partisans of the old and absurd legend of Chopin—sexless elf, "chaste and pure as the bed of a virgin" (Ganche); and it may surprise only those partisans of this legend who had never read Chopin's letters to his intimate friends which contain coarsenesses almost as gross as those in the letters written by the angelic Mozart.

The fact that Mr. Hedley insists on grossly overstating this particularity of Chopin's epistolary style and that he believes that Chopin's music may "stir . . . pornographic fantasies", puts in a very strange light his alleged enthusiasm for Chopin's music and his "defense" of the composer. . . .

The Warsaw Congress gave a mortal blow to the absurd legend about Chopin's intimate life and, indirectly, discredited Mr. Hedley's tendentious and false opinion in this matter. . . .

Mateusz Glinski
Assumption University
Windsor, Canada

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Comfortless Green Rooms

To the Editor:

I would like to see in your magazine an article on the *artists rooms* in concert halls through the U. S. A. Several internationally known artists have told me that these rooms are in most cities unkept and often unclean with no provision for relaxation or comfort. The artist gives hours of his best efforts to the audience and then goes to a small, unaired and unkept room for a few moments of refreshment. This is a situation that should be corrected and you have the means to call attention to it . . .

I visited Marian Anderson in the artists room of a large auditorium in California when she had nothing to sit on but a keg of nails and she autographed programs on a slanting board left by the carpenters. The public should know about this.

Antoinette Fischer
New York, N. Y.

Questions and Answers?

To the Editor:

I have written to MUSICAL AMERICA on several occasions asking for suggestions about reading matter along lines which are not carried in our library. . . . In my work as a teacher I want to grow and improve my field of music literature. Our library does not carry a wide assortment of books helpful to me if I go outside of the well-known and much-used material. I need to know a source to refer to—a book or a means of finding this information. . . . Would it not be a fine idea to have a department for answering questions such as these?

Eunice Curry
Atlanta, Ga.

Miss Curry has such a department before her eyes right here. In the "Letters to the Editor" columns, hereafter, we shall attempt to answer readers' questions on all musical subjects. When we do not have the information, we will print the query anyway and let other readers supply the answer in the following issue.—The Editor

Antheil's Notes

To the Editor:

On April 10, 1927, George Antheil's "Ballet Mécanique" was performed in Carnegie Hall. Do you know where I could possibly secure a copy of the program notes that were then prepared for that particular concert?

E. C. Lancot
3446 Addington Ave.,
Montreal 28, P. Q., Canada

MUSICAL AMERICA does not have this material in its files. If any of our readers can help Mr. Lancot, perhaps he will communicate directly with him.—The Editors

Corrections

In the March issue of MUSICAL AMERICA, the review of the Composer's Showcase of the music of William Schuman listed the conductor of the Camarata Singers as Abraham Segal. This should have read Abraham Kaplan.

In the March issue, also, it was stated that the Second Essay for Orchestra of Samuel Barber had never been recorded. Richard Korn and the Hamburg Philharmonia recorded the work for Allegro-Elite Records in 1954.



NORMAN SINGER, Dean of the ASPEN SCHOOL OF MUSIC and Director of the ASPEN MUSIC FESTIVAL in Colorado, uses his NORELCO 'Continental' to play a tape by a young pianist who has applied for admission to the celebrated summer school. "The NORELCO 'Continental' is our choice because the prime requisites for a tape recorder at Aspen are ruggedness, versatility and high fidelity," states MR. SINGER. "A first-rate tape recorder like the 'Continental' is an essential item for an active music school. By studying the tapes, students learn to criticize constructively their own compositions as well as their own instrumental and vocal performances." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1Z5, 230 Duffy Ave., Hicksville, L. I., New York.

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MEPHISTO'S MUSINGS

Return From Russia

Russians are fascinated by the United States, by New York, by American cars, skyscrapers, and gadgets, by the tempo of our life and by the bigness and sweep of our way of living. And they are very like us in their warmth and friendliness toward guests and in their enthusiasm. These are among the strongest impressions brought back by Lukas Foss, who went to Russia in March with Aaron Copland, as the fifth and sixth composers from the United States in the exchange visits arranged with the Soviet Union. Mr. Foss is convinced that if Russians were tourists on the mass scale that we are, they would come to visit us rather than the countries of Western Europe, with their staid and established traditions and culture.

Artistically, too, he found the people tremendously curious and receptive. All of the concerts conducted and shared by the two American composers were sold out, with numerous standees. He was especially enthusiastic about the Leningrad Symphony, which he considers the finest of Russian orchestras, and which he feels should visit us. The strings of this orchestra, especially, are magnificent, he reports. And as a sample of the artistic co-operation and helpfulness of the Russians toward their guests, he mentions the fact that for the Leningrad concert there were five or six days of rehearsal, some of the sessions lasting five hours! At the end of one of these five-hour rehearsals, the concertmaster of the Leningrad Symphony was still not satisfied, so he took the strings through some passages once again.

The program in Leningrad was made up of Kabalevsky's "Colas Breugnon" Overture (there was one Russian work on each program of the tour) and Mr. Foss's "Symphony of Chorales", conducted by him; and, on the second half, Mr. Copland's "Statements" and "Red Pony" Suite, conducted by Mr. Copland. Members of the orchestra told Mr. Foss that his "Symphony of Chorales" was the most difficult score they had ever played, yet the orchestra seemed to like the music, and the audience gave it a rousing ovation. At no time did Mr. Foss feel that audiences were merely being polite.

The first concert of their tour was in Moscow, where they presented Copland's Symphony No. 3, Foss's Piano Concerto (with Copland conducting, this marking the first time the two composers had appeared together anywhere), and Shostakovich's Symphony No. 9. After the concert, they presented Shostakovich with a plaque from the Institute of Arts and Letters. Mr. Foss was astounded and touched by the ovation he received after his



Lukas Foss, American composer, conducts the Leningrad Symphony during Russian visit with Aaron Copland

performance of his Piano Concerto. Not only was he given a bouquet, but flowers were thrown at him, and he was recalled to the stage six or seven times. He contrasted this wryly with the American composer's reception at home.

The second program, in Riga, was made up of Tchaikovsky's "Francesca da Rimini", Foss's "Ode to Those Who Did Not Return", and Copland's "Rodeo" and "Tender Land" Suite. The third program, given in Leningrad, has already been described. The fourth and farewell program, given in Moscow, was different from the others. It included Copland's Violin Sonata and Piano Quartet; Foss's String Quartet; and the Prokofiev Piano Concerto No. 5, with the fabulous Sviatoslav Richter (whose praises Mr. Foss sings as loudly as anyone) as soloist.

Conditions for the composer in Russia, as most Americans now know, are very different from those here. There is much more emphasis upon the artist's relation to the society in which he lives, and (as Mr. Foss puts it) one has the feeling that contemporary Russian music is, in a sense, public music written with a definite sense, of social responsibility. When a composer completes a work he takes it to his colleagues in the Composers' Union, and they comment upon it. This is not a strict censorship but rather an

analytical consideration of the music and its function.

Composers in Russia are always discussing the ideology of music, says Mr. Foss, where Americans would be more likely to be discussing the notes and methods and technical problems involved. Furthermore, the popularity of music has a very different significance in the two countries. In Russia, if a piece is very popular, its artistic prestige is enhanced. But with us (he said with an ironic smile) its popularity is apt to be dangerous for the composer's reputation.

But Russian music is by no means confined to cheerfulness and simplicity (as anyone who has heard much of it is well aware). Mr. Foss heard an oratorio by a young composer in Moscow that described the dropping of the first atom bomb in Japan, and he said that the dissonance of the explosion was all that one might have anticipated. Some composers are paralleling technical experiments in the West, and although serial music, electronic music and similar avant-garde movements are not current in Russia, they are known and studied privately.

Jazz is very popular, though jazz bands are still often called "orchestras of light music". There is a bewildering variety of jazz nomenclature, Hungarian Jazz, Rumanian Jazz, etc. But when an official asked Mr. Copland the difference between Hungarian Jazz and American Jazz, Mr. Copland summed it all up by saying that all jazz is fundamentally American.

An amusing incident will serve to end this article on a cheerful note. Mr. Foss learned his Russian from Mr. Copland's dictionary, in which useful words were underlined. But the words for "excuse me" and "help" were not underlined, so when Mr. Foss got stuck in an elevator one day he was helpless and had to shout in English.

Winter Sports

It is common enough to mix music with swimming, hiking, and similar sports at summer camps, but I have just learned of a comparable winter scheme. At a manor-like hotel called Langbergsgarden in the province of Dalecarlia in Sweden, 55 Scandinavian music-lovers and 15 first-class chamber musicians enjoyed the first Chamber Music Week last February. Skiing, walks, sleigh rides, smörgasbords, shared the time with 13 programs by the Kyndel Quartet, the Stockholm Philharmonic Wind Quintet, the Czech Quartet, and two pianists, who played music from Loeliet to Berg. The event was so successful that it will be repeated next winter.



SUMMARY OF THE NEWS

International

La Scala in Milan presents Birgit Nilsson in "Turandot" and "Aida", plus Busoni's "Doctor Faust", and other operas. (Page 9).

Berlin hears striking new "Passion" by Max Baumann, a revival of Adolphe Adam's "Si j'étais roi", and Robert Kurka's "Good Soldier Schweik". (Page 9).

Vienna Opera offers "Prince Igor", Pizzetti's "Murder in the Cathedral", and Franz Salmhofer's "Ivan Tarrasenko", plus more standard works. Prokofiev's ballet "Romeo and Juliet" is staged. (Page 10).

Palermo hails appearance of Joan Sutherland in "Lucia di Lammermoor" (Page 11).

National

Georg Solti is appointed new musical director of the Los Angeles Philharmonic. With Mr. Solti as guest conductor, the orchestra's final weeks of the season are impressive (Page 11).

Pierre Monteux celebrates 85th birthday as guest conductor of the Boston Symphony. Bostonians enjoy annual week-long visit of Metropolitan Opera. (Page 12).

National Symphony's final concert in Washington, D. C., reflects season's gains. (Page 12).

Philadelphia Grand Opera ends season with "Bartered Bride" production (Page 12).

Chicago Symphony offers sterling performance of the Brahms "Requiem" on its final concert. (Page 13).

San Francisco Symphony led by Bernard Haitink and Earl Bernard Murray. Bloch's "Macbeth" and Benjamin's "A Tale of Two Cities" have American premieres in college opera productions. Irene Kramarich makes outstanding impression in "Il Trovatore". (Page 13).

San Antonio opera festival includes rarely performed "Nabucco" of Verdi. (Page 13).

Cleveland hears two works of Howard Whittaker, local composer. (Page 14).

Denver Symphony programs enjoy presence of Alexandre Tcherepnin and Richard Yardmian. (Page 14).

Metropolitan New York

New York City Ballet gives premiere of "Figure in the Carpet", Iranian-inspired spectacle choreographed by George Balanchine. (Page 29).

American Ballet Theatre, in 20th-anniversary season at the Metropolitan Opera House, includes premiere of "Lady from the Sea", choreographed by Birgit Cullberg. (Page 28).

Martha Graham presents two new works, "Alceste" and "Acrobats of God", in two-week season. (Page 30).

Lukas Foss returns from visit to Russia with Aaron Copland. The former terms Russian audiences tremendously curious and receptive. (Page 6).

Giorgio Polacco, conductor and director of the Chicago Civic Opera in its great era from 1922 to 1931, dies. (Page 48).

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(Drawing of Carnegie Hall on front cover by Leonard Slonevsky/Designers Collaborative)

EDITOR'S MEMO

Re: Carnegie Hall

In dedicating this issue to New York's venerable and world-famous Carnegie Hall, we affirm our belief in the continuity of cherished traditions and cast our humble vote against the proposition that the old must forever be making way for the new in the American way of life.

We do not, at the same time, deplore the new. We welcome such grand additions to the cultural edifice as the slowly rising Lincoln Center for the Performing Arts. It will fill a need in New York's artistic and community life which has become, with the passing years, alarmingly acute.

We need a new opera house to replace the old Metropolitan, which never was a satisfactory theatre from any point of view. We need a proper dance theatre. No stage in New York, except that of Radio City Music Hall, is adequate for the mounting of classic ballet. We need a fine new concert hall; and we need a center of performing arts where the several elements will have an opportunity to act and react upon each other.

It does not follow that we must wreck everything that went before. Carnegie Hall has a place in our musical life and it will continue to have one. If it were torn down, New York still would be the only great metropolis in the world with but a single major concert auditorium. The memorial of Andrew Carnegie appears to be on the road to salvation. We wish its retrievers Godspeed.

Re: New York City Opera Tour

We also take jubilant note of the success of the New York City Opera's first tour of American cities in a repertoire composed entirely of works by American composers. The tour, literally, was unprecedented, and its results will be far-reaching in effect upon the future of American composers and their product.

General Director Julius Rudel says that he had three prejudices to combat: prejudice against opera; prejudice against American opera, and prejudice against contemporary American opera. Except in an instance or two, all prejudices disappeared with the rising of the curtain. The American public, by and large, was delighted with its native lyric theatre and frequently was vociferous in its demand for more. Even the press, which notoriously lags behind the public in acceptance of things new and unfamiliar, was predominantly enthusiastic (see resume of press opinion on page 16).

This remarkable showing on the first try was a triumph for the composers and librettists, for the company and its venturesome director, and for the Ford Foundation which made the undertaking financially possible.

Re: Us

We wrote you a few days ago that, in May, we would be different.

Well, here we are. We are different, and, we earnestly hope, better. The format of the magazine, as you see, has undergone a transformation. The changes that have been made were made solely for the benefit and greater enjoyment of MUSICAL AMERICA's readers, many of whom made suggestions of their own which were put into effect. More changes are to come.

We think you will find the new page size makes the book more tractable in your hands, on the table, on the shelf and in the mailbox. It also makes reading easier and the pictorial display more attractive.

The various departments of the magazine are now better integrated for continuous read-through, though long features necessarily carry over from their opening positions to "jump" pages in the back of the book.

A major addition is the special section devoted to electronically produced music—recordings, television, radio and motion pictures. Here MUSICAL AMERICA's readers will be kept abreast of the latest and best of the new recorded literature, with news of things to come; news and reviews of outstanding musical events on radio and television, and recognition, when merited, of musical doings on film.

Another important department which has been expanded is "Letters to the Editor", which we invite our readers to use as an open forum in which to give and receive information and air their views on musical matters of general interest.

We hope you like our new look, but, more than that, we hope you will give us the benefit of your opinions.

—R. E.

20 YEARS AGO

Luisa Tetrazzini, famous coloratura soprano, died in Milan at the age of 68. Though she sang but one season at the Metropolitan Opera, her recordings and appearances with Oscar Hammerstein's opera company made her a familiar operatic figure in America.

Below: Pietro Mascagni in 1940, when his opera "Cavalleria Rusticana" was 50 years old, and (in inset) in 1890, when it was new.



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INTERNATIONAL REPORT

Milan

Notable Turandot, Weak Aida

April offerings at La Scala consisted mainly of standard operas mounted for the benefit of the annual Industrial Fair. "Turandot" marked the return of Birgit Nilsson in her outstanding interpretation of Puccini's most taxing soprano role. Miss Nilsson's voice seemed more thrilling than ever and she dominated the stage. Franco Corelli was a handsome Calaf. His top notes were strong and sustained but the center range of his voice sounded tired at times. Clara Petrella was moving as Liù. Giuseppe Modesti was a fine Timur, and the secondary roles were taken by Angelo Mercuriali, Enzo Sordello, Mario Ferrari, Piero de Palma and Lorenzo Testi. Antonino Votto guided the performance with his customary calm and intelligence.

The revival of "Aida" was an unhappy occasion, mainly due to the odd conducting of Nino Sanzogno. He raced through the entire work as if there was a limit on how long the performance should last. This did not give the singers a chance to sing properly and eliminated any possibility of artistic interpretation. On occasion, the orchestra was so loud that even the voices were drowned out. Birgit Nilsson took the role of Aida for the first time at La Scala; though visually convincing she did not find the variety of expression necessary for a memorable performance. Giulietta Simionato was a very lovely and seductive Amneris. Cornell MacNeil made an impressive Amonasro vocally and visually. Piero Miranda Ferraro took over the role of Radames after Mario Del Monaco's health prevented him from appearing. Nicolai Ghiaurov was outstanding as Ramfis and Agostino Ferrin, Piero de Palma, and Giuliana Matteini took the supporting roles.

Giuseppe Di Stefano refused to sing the role of Riccardo in "Un Ballo in Maschera" because he did not agree with the tempos set by conductor Gianandrea Gavazzeni. However, Gianni Poggi stepped valiantly into the breach and even though dramatically he was sadly lacking, he gave a fine vocal performance. Leonie Rysanek was announced as the Amelia but she also, for reasons not known, did not appear, and Antonietta Stella sang in her place. Miss Stella sang beautifully at times, but often forced too much. Ettore Bastianini brought the house down with his third-act aria "Eri tu". Fedora Barbieri was Ulrica, and Giuliana Tivolaccini was Oscar, neither possessing much voice.

Ferruccio Busoni's powerful operatic epic "Dottor Faust", first given in 1924 and completed after the composer's death by Phillip Jarnach, reached La Scala as a premiere during the latter part of March. In this work Busoni tried to completely break away from Goethe's "Faust", which he considered perfect in its literary dimensions and therefore untransferable into any other art medium. He was inspired instead by the "Faustpuppenspiel", which in the early 18th century presented the Faustian myth with marionettes.

Busoni's music is strong and expressionistic, rich in orchestration and clearly the work of a superb musician. The com-



Birgit Nilsson as Aida and Cornell MacNeil as Amonasro at La Scala

poser's knowledge of the voice, however, must have been inspired by theory and not practice. The vocal lines are placed at the human limit with the tenor consistently on high A, B and C, with the other roles closely matched for difficulty within their own range.

The opera was strikingly conducted by Hermann Scherchen, who colored the score with profound feeling and a variety of dynamics.

The powerful voice of Dino Dondi skillfully overcame the strenuous requirements for the role of Faust. Aldo Bertocci, as Mefisto, swept through the multitude of top B's and C's with ease and security. The Duchess of Parma was portrayed by the American soprano Margherita Roberti, who was both beautiful to look at and listen to. The Duke was Giovanni Gibin; The Soldier was Lorenzo Testi; and Agostino Ferrin was Wagner. The splendid settings and costumes of Caspar Neher were greatly admired, and Carlo Maestrini demonstrated excellent staging in this difficult work.

The revival of "La Sonnambula" had Renata Scotto once again showing her superior vocal gifts, as Amina, and brought a new tenor, Alfredo Kraus, to La Scala as Elvino. Mr. Kraus employed a soft and flexible light voice—extremely easy in the top range—with sensitivity in phrasing. The other members of the cast—Ivo Vinco, Armanda Bonato, Renata Ongaro and Virgilio Carbonari—fully contributed to the very high standard of this performance. Antonino Votto conducted.

Back at La Scala after last year's successes, Gloria Lane once more triumphed in "Carmen". Giuseppe Di Stefano and Dimitri Uzunov alternated as Don José, the first in top form dramatically, and the second vocally dominant. Ernest Blanc was a disappointing Escamillo, perhaps due

to his unfamiliarity with the Italian language. Ornella Fineschi was Micaëla and Nino Sanzogno again conducted.

"Boris Godunoff" had Boris Christoff in the title role, with Dimitri Uzunov as a fine Dimitri, Gloria Lane at her best as Marina, Nicola Zaccaria as Pimen, and Aldo Bertocci as Schiulski. At a later performance the beautiful young Italian dramatic soprano Disma De Cecco took over the role of Marina, demonstrating a powerful and outstandingly lovely voice. Antonino Votto conducted. —Peter Dragadze

Berlin

Untraditional Passion

With its spoken Christ role, a new "Passion" by Max Baumann, which lasts more than an hour in performance, breaks completely with tradition. The composer, who was born in Upper Franconia 43 years ago, has lived in Berlin for several years. In this "Passion", which rises to great dramatic power, he attempts a synthesis of Gregorian chant, linear polyphony, and modern tonal devices. He uses liturgical melodies such as the old "Pange Lingus"; adheres to the insistent rhythm of the middle Stravinsky; but finds in the contained pathos of the dramatic parts, namely in the "Pilatus", a very individual means to combine opposites.

The instrumental colors are sparse (only flutes, trumpets, pianos, harps, drums and manifold percussion accompany the chorus, as soprano and baritone soloists). This creates a sonorous tension that creates ever new and unexpected sources of expression. He who awaits something like the *espressivo* of the traditional Passion music in passages like the "Eli, eli, lama sabachthani" experiences the negative sensation of dramatic speech. But the melodic character of the choruses and the baritone and soprano arias is as gripping as the curious Catholic quality of the mood, which even evokes the smell of incense.

The structure of this music is also independent from standard procedures and academicism. Modal thinking predominates. Canonic forms alternate with pure homophony. The high point of movement design comes in the "Golgotha" section, which Baumann builds on the insanely persistent interval of the minor third, moving it through all levels and positions, until the temple veil is torn. As a sort of epilogue, the "Agnus Dei" follows, divided between chorus and soloists.

The premiere, included in the "Music of Today" Series of the Radio Free Berlin, was given by a distinguished group of artists. The St. Hedwig's Choir stood on the stage of the beautiful broadcast concert hall in the Masurhalle, with the speaking chorus and soloists among the instruments. Marcel Cordes sang the baritone solos with gleaming richness; and Gloria Davy brought a fiery temperament to the soprano arias. Wilhelm Borchert recited the Christ role with the right touch of controlled intensity. Karl Forster, to whom the "Passion" is dedicated in honor of his 25th anniversary as a conductor, led the work with complete devotion and an emphatic intensity that is rare for him.

Adolphe Adam's "Si j'étais roi" (the overture of which we played in duet form in our childhood) takes place in a land where brave fishermen find naked, unconscious princesses in the sea. It is compounded of fairy tales, harmless frivolities, and Rousseauistic pastoral fantasy, and it

contains a few revolutionary ideas. The people in this opera are predominantly poor and lowly; the police can be bribed; and the imperial minister is stupid. One senses the proximity of the February Revolution, and the atmosphere of the Second French Republic. But the problems of this elegant democracy are solved by marriage.

The music is unproblematic, richly melodic, and worlds distant from the pathos of "Lohengrin" or the romanticism of "Rigoletto", which were composed at almost the same time. It reaches its height in duets, trios and ensembles. It gleams with virtuosic vocal display to a degree seldom found even in Rossini. The orchestra is dry and transparently handled, with flutes, trumpets, and trombones vying with the voices, as they do in early Verdi. Ernst Märzendorfer guided the orchestra skillfully through the tricky score.

Werner Kelch has directed the work in a playful style reminiscent of cabaret atmosphere, and Ita Maximovna has designed a whole confectionary of decors and costumes. Transparent curtains, ballerinas with horses heads and tails hitched to the state coach, little chocolate Negroes at the sides of the royal bed are examples of this over-lavish detail. But I prefer whipped cream to stiff leather on German opera stages.

Stina-Britta Melander sang the coloratura role of the Princess with a brilliance to be compared only to that of our leading Zerbine. Rudolf Schock had the lyric tenor brilliance and boyish manner for the role of the Fisherman, but had trouble with the sinuous cantilena. As the wicked Prince Kadoor, the young American baritone Thomas Stewart was admirable.

Jaroslav Haschek's "Good Soldier Schweik" was a best-seller of the 1920s. Discovered as a figure for the theatre by Erwin Piscator, and played by Max Palenberg, he charmed the Berlin public in 1927, in a production using a revolving stage put on by an avant-garde company. Now Schweik has become an operatic figure thanks to the late Czech-American composer, Robert Kurka. The opera had its world premiere by the New York City Opera in 1958, after Kurka had died of leukemia at 35.

The East Berlin Comic Opera has now produced the work. The stage is horizontally divided and the scenes alternate between the lower and upper halves. Joachim Herz has directed the performance in a witty, telegraphic style and it offers a theatre evening of cabaret atmosphere and revue tempo. The highlights are the weird, Kafka-like scene in the madhouse; the scene in the hospital; the scene in the express train; and the scene in the street in Debrezcin, with the fat Hungarian, on whom First Lieutenant Lukash plants a set of horns. Gags such as the frozen policemen (like figures in "The Sleeping Beauty"), the ancient car on the Prague Boulevard, and the dog, Fox, are in strong contrast with the finale at the front with its gigantic photo of exhausted soldiers in rags, which turns the satire into an indictment.

Kurka's music, set for winds and percussion, reminds us of Mahler, jazz, Stravinsky's rhythm, and Kurt Weill's songs. In skillfully controlled fashion, it grimaces through keys in the manner of Darius Milhaud. We hear Czech references already in the Visegrad motive of the overture. The march, waltz, and fox trot are elements in the action. Even when Schweik approximates arias, the

anti-pathetic mood is preserved through the use of recitative.

Robert Hanell conducted with dramatic understanding. The orchestra was seated on a platform with which Rudolf Heinrich has extended his bright and realistically decorated stage into the parqu岸.

Werner Enders, in the title role, had the droll type of mimicry, and the lyricism of tenor sonority that can be funny in a Saxon way. Uwe Kreyssig (First Lieutenant), Hans Reinmar (Colonel), Rudolf Asmus (theatre director, host at the tavern, soldier) and Irmgard Armgart and Ortrud Reifahrt were outstanding. The applause was hearty, and the work left us something to brood about.

—H. H. Stuckenschmidt

Vienna

Opera Revivals Meager

The return of the Vienna Philharmonic from its world tour gave new impetus to the performances at the State Opera. Borodin's "Prince Igor" was presented in an arrangement by the conductor, Lovro von Matatic, but it did not create a strong impression—a great number of customary cuts had been abolished so that the lyrical character of the opera was overstressed. Giuseppe Zampieri, Hans Hotter, Hilde Zadek, Ira Malaniuk, as well as the choir and the ballet in the famous Polovtzev Dances provided the high points of the evening.

Pizzetti's "Murder in the Cathedral", conducted by Herbert von Karajan and staged by the ingenious Margarete Wallmann, had, on the other hand, a brilliant presentation. Moreover, the work impressed by the distinction of its music. The role of the Archbishop of Canterbury gave Mr. Hotter another opportunity for first-rate singing and acting. The elderly Pizzetti, who came to Vienna for the occasion, was warmly cheered by the audience.

The 60th anniversary of Franz Salmhofer, director of the Volksoper and a many-sided musician, provided a welcome opportunity for this organization to select for performance from his large output the opera "Ivan Tarrasenko", which had not been performed in a long time. The Chilean singer Louis Torrens made his Vienna debut in it and won great success; his imposing baritone voice shone brilliantly in the title role of this veristic opera.

This somewhat meager list of revivals was compensated by a series of repertoire operas which became of interest through the presence of prominent guest singers. There was a splendid version of

"Pagliacci", with Lucine Amara and Aldo Protti; an excellent "Aida", with Miss Amara in the title role, Regina Resnik as an admirable Amneris, Piero Miranda Ferraro as Radames, and Nello Santi as conductor.

A magnificent performance of "Tristan und Isolde" was led by Mr. Karajan, and had Martha Moedl as an Isolde in the true Wagnerian style. The 75th anniversary of Alban Berg's birth was celebrated by a performance of "Wozzeck", with Christel Goltz as Marie.

Two great favorites of the Viennese public were enthusiastically greeted on their return from abroad. Hilde Gueden, back from the Metropolitan Opera, lent the usual beauty of her voice to Micaëla's music in a performance of "Carmen", which had Giulietta Simionato in the title role and the excellent Jon Vickers as Don José. Lisa Della Casa enchanted the large Richard Strauss following with a beautiful Arabella.

"Elektra", conducted by Heinrich Hollreiser, with Gerda Lammers and Miss Resnik in the cast, was equally excellent.

A ballet evening brought the first performance here of Prokofiev's "Romeo and Juliet". The music gives evidence of the hand of a master, and the production was good, although somewhat conventional. As usual Georges Wakhevitch's costumes and scenery were admirable in their vivid color and true style. By chance, the theatre of Linz also had a first Austrian performance of a work dealing with the same subject—the opera "Romeo and Juliet" by the Swiss composer Heinrich Sutermeister, a modern score written with expert knowledge and speaking the language of late romanticism.

In the ever-increasing number of concerts, a performance of Honegger's Fifth Symphony should be mentioned; it was conducted by Rafael Kubelik, who brought this gripping work very close to the understanding of his audience. Hans Knappertsbusch conducted Wagner's "Siegfried Idyll" and Bruckner's Third Symphony—dedicated to Wagner—with the perfection of a master of the style of this period. Herbert von Karajan conducted Stravinsky's "Canticum Sacrum" in its first Austrian performance.

Dimitri Mitropoulos led a magnificent performance of Mahler's Sixth Symphony during the last season and now Hans Swarowsky has given his Third symphony a well-rounded interpretation, which was enthusiastically greeted. These are promising signs of a coming Mahler revival here.

Wolfgang Sawallisch, who in addition to his position as director of the opera at Cologne is chief conductor of the Vienna Symphony, arranged a series of concerts exclusively dedicated to music by Tchaikovsky and Stravinsky, whose success may have been due to the contrast in style between these two Russian composers.

From the wealth of recitals, a Chopin evening by Alexander Brailowsky and some incomparable playing by Clara Haskil should be singled out. Also notable were recitals by Friedrich Gulda, Joerg Demus, and—of particular interest—Lilian Kallir.

Lorin Maazel appeared as conductor and violinist in Bach's A minor Concerto, which suffered from a lack of precision in entrances and intonation, probably due to the neuritis from which Mr. Maazel was suffering at the time. His interpretation of Brahms's Second Symphony was likewise marked by divergencies from tradition.

Paul Angerer, conductor of the chamber



H. H. Pflaum

Hans Hotter in Vienna production of Pizzetti's "Murder in the Cathedral"

orchestra of the Konzerthausgesellschaft, who was also awarded a prize for a television opera last year, presents a number of interesting programs; they partly include unfamiliar works from the pre-classical period, partly works such as the waltzes of Josef Lanner.

The music accompanying a documentary film of magnificent views of Austrian scenery, entitled "God's Picture Book", was written by Winfried Willig and again proved his talent as a composer and orchestrator. The first performance, which took place in a Vienna studio, numbered the leading members of the government among the guests.

Vienna is not the only center of music in Austria. Other than its summer festival, Salzburg offers a first-rate series that centers around the date of Mozart's birth in January. Bernhard Paumgartner, Mozart authority and newly elected president of the Festival Committee, conducted the opening concert, which included Mozart's Piano Concerto, K. 271, played by Friedrich Gulda, and Mozart arias sung by the young Swiss coloratura Edith Mathis. Joseph Keilberth conducted "The Abduction from the Seraglio" and gave it great atmosphere; it was staged by Gustav Manker, gifted Vienna producer.

The wide activity of the America House should be noticed, for it gives a regular survey of the visits of American artists to Austria. The recital of Yehudi Menuhin deserves special mention; in his hundredth concert here, he inspired the Viennese with as much enthusiasm for his playing as ever.

—Erwin Mittag

Palermo

Sutherland Conquers

Despite the difficulty of getting to Palermo, there were a number of non-Sicilians in the audience of the Teatro Massimo on March 11 to hear a new "Lucia di Lammermoor", sung by Joan Sutherland, staged and designed by Franco Zeffirelli, and conducted by the old wizard, Tullio Serafin.

Unknown in Italy until this spring, Miss Sutherland had sung in February at the Fenice in Venice (Handel's "Alcina"), where several critics from Milan had journeyed to hear and to praise her. In Palermo there was every indication of a star being born: directors of other theatres were in the audience, a photographer from a national picture-weekly to do a big story on her and more out-of-town critics.

She did not disappoint them. From her very first appearance she revealed that she has both the voice and the dramatic authority to bring off the most exacting roles, and already she is being engaged for Italian theatres next year, to sing Rossini's "Semiramide" and Bellini's "I Puritani". Her voice has a remarkable range, with an especial sweetness in the middle register, and an authentic trill, which she employed to telling advantage, of course, in the Mad Scene. The Palermo audience, not easily aroused to fever pitch, on this occasion threw Sicilian reserve to the winds and applauded frantically, calling her out in front of the curtain again and again.

Everything about Mr. Zeffirelli's mis-en-scène was suited to enhance the magic of the music and the excitement of hearing a new prima donna. The foolish kilts that have plagued the opera for a century were banished; instead, the men were dressed in somber, rough hunting clothes.

And much foolish action was also eliminated. Instead the Mad Scene was directed with unusual sensitivity; Lucia moved as if in a dream, reliving her lost happiness, her cadenzas echoing the bird-song heard in her forest meetings with Edgardo. An occasional movement of the chorus punctuated the horror of the scene.

The Edgardo was Gianni Raimondi, a tenor, who in the course of the last few seasons, has shown steady growth both in the size of his voice (just right for "Lucia") and in artistry. Without sobbing

or bawling, he succeeded in impressing the audience; and for once, the last scene was not a letdown, but a fitting climax to a memorable evening.

This year, like last, the Massimo has offered a particularly varied and interesting season including a performance of "Mitridate Eupatore" for the Scarlatti celebrations. A French company will visit next month to do "Pelléas" in the original, and after that, an international cast, led by Hermann Scherchen will do Bach's "St. Matthew Passion".—William Weaver.

NATIONAL REPORT

Los Angeles

Solti Named New Music Director

The appointment of Georg Solti as music director and conductor of the Los Angeles Philharmonic, announced on April 21, has been received with widespread approval in musical circles. Mr. Solti succeeds to the post left vacant by the death of Eduard van Beinum in 1959, and he becomes the seventh incumbent of the position.

Mr. Solti's term begins with the opening of the 1961-62 season, but he will return for four weeks to open the 1960-61 season and for two weeks at the close.

For a finale to the current season and to conclude his current seven weeks as guest conductor of the Philharmonic, Mr. Solti presented Haydn's oratorio "The Creation", seldom heard here, on April 14-15. This was an imposing interpretation, with choral, orchestral and solo elements well balanced in an over-all conception that was powerfully dramatic and yet charming at the same time. Mr. Solti was as successful in realizing the realistic details of the score as he was in projecting the splendor of the big choruses.

The Roger Wagner Chorale sang with exceptional power and magnificence of tone and a wide range of color effects. Marie Gibson, taking over on a few hours' notice the soprano roles of Gabriel and Eve from the indisposed Claire Watson, who was to have made her local debut at this time, virtually saved the day by the security and intelligence of her singing. Donald Gramm again proved himself an oratorio bass of great vocal resource and dramatic projection. Leopold Simoneau sang the tenor role with taste and artistic discretion. Although Mr. Solti's appointment had not yet been made known at the time of these concerts, the audience accorded him and the other participants prolonged ovations.

Mr. Solti's opening program, on Feb. 25-26, began with William Schuman's "New England Triptych", in which the conductor was particularly successful in realizing its typically American atmosphere. The evening ended with a vivid interpretation of Berlioz's "Symphonie Fantastique". Leonard Pennario played Bartok's Third Piano Concerto, bringing to his task vast technical resources and a remarkably sensitive perception of the work's subtle moods and colors.

Bartok again was a notable part of the March 3-4 program. The orchestra has seldom displayed such virtuosity as it did in this composer's Concerto for Orchestra. Mr. Solti played it with fascinating range



Georg Solti

of color and variety, and with the intense vitality which is characteristic of all his performances. At the other end of the scale he played Mozart's Symphony No. 25, in G minor, in a beautifully proportioned reading that gave full scope to the work's dramatic unrest but which never overstepped the bounds of restrained classical style. The soloist in this program was Henryk Szering, violinist, who made his local debut in the Mendelssohn Concerto in E minor, playing it with technical brilliance and great speed, but with only a suggestion of its more poetic qualities in the slow movement.

Anton von Webern's early Passacaglia, Op. 1, made a first appearance here on the programs of March 17-18, conducted by Mr. Solti with a fascinating array of tonal subtleties. Also new was Miklos Rozsa's Three Hungarian Sketches, Op. 14, which suggest rather than copy folk idioms. The work is expertly orchestrated and won an enthusiastic success. Mr. Solti's major enterprise was the Franck Symphony in D minor, of which he gave a powerful interpretation without distorting the character of the work. Janos Starker played Schumann's Cello Concerto with suave tonal command and poetic sensitivity.

For the concerts of March 24-25, Mr. Solti daringly matched two Stravinsky masterpieces: "Le Sacre du Printemps" to open the program, and "Oedipus Rex" to end it. The difficulties of "Le Sacre" were disposed of effortlessly, and Mr. Solti's stirring interpretation stirred up a major ovation. Not less worthy was his dramatic conception of "Oedipus Rex", superbly sung by the men's chorus of the Roger Wagner Chorale. Brian Sullivan sang the

Oedipus role brilliantly, and Betty Allen was nothing less than sensational in her interpretation of Jocasta. Cesar Romero was the narrator, and other soloists were Robert Oliver, Ned Romero and Richard Robinson.

Contemporary music again made an unexpected success at the concerts of April 7-8, when Mr. Solti conducted three symphonic excerpts from Alban Berg's opera "Lulu". Fresh from his production of the work at the Frankfurt Opera, where he has been general music director since 1951, Mr. Solti interpreted the excerpts with remarkable mastery and vivid tonal effects.

—Albert Goldberg

Boston

Monteux at 85

As things originally stood, Pierre Monteux was slated to conduct the Boston Symphony in a special, pension fund performance of Beethoven's Ninth Symphony. But Ferenc Fricsay, announced for guest appearances at the Orchestra's "regular" concerts, cabled he was sick, could not come, so Mr. Monteux remained the week through, which was fine by everybody, so far as I could make out.

The Beethoven Ninth was given to a capacity audience at Symphony Hall April 6. (The house had been sold out within two days of announcement.) The Chorus Pro Musica, now the local virtuoso choral group par excellence, participated, and the soloists were Eleanor Steber, soprano; Freda Gray-Massé, contralto; John McCollum, tenor, and David Laurent, bass. Alfred Nash Patterson had prepared the chorus and had done it beautifully.

It should be added that this performance was Mr. Monteux's own way of celebrating his 85th birthday, which had occurred April 4. He did not want a party, he said, he wanted to give one in this fashion. So he did, and it was a great, a classic performance of the mighty Ninth, brimming with mellow authority, X-ray clear, unforced but very exciting, especially in the finale. After the concert, speeches variously and gifts to Monteux: by way of Harry Ellis Dickson, Boston Symphony violinist and Monteux conducting pupil, a scroll to "Cher Maître" signifying a TV set already delivered at Hancock, Me., from various former pupils; from RCA Victor by way of Alan Kayes, a very special album of Monteux recordings.

The final D major chord of Brahms's Second Symphony, at Symphony Hall on April 23, ended the 79th season of the Boston Symphony. The valedictory program consisted of Jean Martinon's Prelude and Toccata (first performance), the Symphony No. 1, by Easley Blackwood, and the Brahms work aforementioned.

Martinon's powerful music, consisting of two joined sections, will interest musicians without creating much affection among the public. It sounds highly complex, both in its intense dissonance and powerful rhythms. It is a continuous, very solid instrumental texture, everything integrated with everything else, with the strength of a giant.

The week before, Mr. Munch had devoted the pre-Easter concerts to a brace of religious choral works, the Bach Cantata "Christ Lay in Bonds of Death", and the Mozart "Requiem". The chorus was that of the New England Conservatory, a very good one well prepared by Lorna Cooke de Varon, and the soloists were Saramae Endich, soprano; Betty Allen, contralto; Charles K. L. Davis, tenor, and



Pierre Monteux

Mac Morgan, bass. The latter were commendable both for individual prowess and for their ensemble as quartet. Mr. Munch conducted both scores in a four-square manner which precluded subtlety but did result in impressive vitality.

Arthur Fiedler conducted the opening of the 75th season of Pops at Symphony Hall April 26. This year he has a new orchestra, though it contains 11 Boston Symphony men who did not go upon the Oriental tour, and four former members of the orchestra.

Boston is now recovering from its annual "season" by the Metropolitan Opera Association.

"Andrea Chenier" on April 18 began the week at the city's largest movie palace, the Metropolitan Theatre, which, though not designed for opera, has acoustics of reasonably good quality. Renata Tebaldi and Carlo Bergonzi were the excellent Madeleine and Andrea, with Mario Sereni quite as good in the role of Gerard.

"Faust", April 19, featured the local debut of Anna Moffo, whose soprano voice is exceptional and whose promise is great. To her Marguerite we heard the Mephistopheles of Cesare Siepi and the Faust of Nicolai Gedda.

Dorothy Kirsten was the Cio-Cio-San of "Madama Butterfly", April 20, with Nino Verchi, making his Boston debut as conductor, creating a good if not remarkable impression. The Pinkerton was Eugenio Fernandi, and the Suzuki was Margaret Roggero.

For perhaps the first time in my experience, I heard a cast for "The Marriage of Figaro" that proved a true ensemble of equal individual strength—Cesare Siepi, Elisabeth Soederstroem (Boston debut), George London, Lucine Amara, Mildred Miller, Regina Resnik, Ezio Flagello, and Charles Kullman in the principal roles.

Miss Moffo appeared again as the Violetta of "La Traviata", April 22, opposite the Alfredo of Barry Morrell and the elder Germont of Frank Guarrera. "The Gypsy Baron" made its entry to general delight at the matinee on April 23.

But the last two performances were the peak and crown. On Saturday night we heard "Simon Boccanegra", superlatively conducted by Dimitri Mitropoulos, with Anselmo Colzani singing Boccanegra without brilliance but with a steady glow of feeling and good laryngeal technique. Zinka Milanov, her voice having much more of its old silk-and-jewels quality, was the Amelia, and Giorgio Tozzi, a superb Fiesco. William Olvis, stepping in for Richard Tucker showed a voice of considerable strength and consistently

good quality in a role at present a little too big for him.

The final performance, Sunday afternoon, April 24, was "Il Trovatore". The element of surprise was the truly excellent work of Mary Curtis-Verna as Leonora. She has refined away the primitive aspects of her singing and acting, and she sang this role with admirable finesse. Kurt Baum as Manrico, Jean Madejra as Azucena, and Robert Merrill as Di Luna completed the quartet, with William Wildermann as Ferrando. Fausto Cleva achieved a notably refined but by no means cool performance.

—Cyrus Durgin

Washington, D. C.

Finale Reflects Season

The National Symphony Orchestra left the subscription season in fine fettle with a program geared to the tonal contrasts that this year has known new dimensions. Howard Mitchell opened the final program with Halsey Stevens' "Symphonic Dances". These three pieces (a 1958 San Francisco Symphony Commission) question the orchestra's capacity in the manner of the late 19th-century masters. The idiom speaks of today, and with it the National Symphony and Mr. Mitchell are entirely in tune.

Glenn Gould graced the stage of Constitution Hall for the second time this year, as soloist in the Beethoven Piano Concerto No. 1. There is no question in the minds of listeners here that Mr. Gould leads the audience through diverse ways to the extraordinary complex thoughts of his concerto. He manages, through incredible pianism, to demand each person's conscious participation in the musical flow. The audience awarded him seven stage calls. The program concluded with Berlioz's "Symphonie Fantastique".

Ivan Davis brought his virtuoso pianism to the Phillips Gallery on March 28. His playing embodied all the grandeur, largesse, and subtleties of those playing in the best grand manner. His tone was deep-rooted, the dynamic range amazingly broad, the musicianship void of superficialities. The recital encompassed a variety of styles usually programmed but rarely projected: Scarlatti, Haydn, Schumann, Liszt. Mr. Davis translated this variety with the keenness of an intellectual and the pianism of a veteran virtuoso.

—Charles Crowder

Philadelphia

Czech Opera Praised

The Philadelphia Grand Opera Association closed its 1959-60 season at the Academy of Music on April 3, with a performance in English of Smetana's "The Bartered Bride". The company went all out to bring a satisfactory performance, and Giuseppe Bamboschek conducted manfully and successfully in the pit.

The cast boasted two leading singers of Smetana's own Czech nationality: Eva Likova looked charming as Marie and sang with ease and brilliance. Mr. Petrak as her lover, found himself at home in the music and in excellent voice.

The pivotal role of Kecal, the marriage broker, was in the capable and experienced hands of Lorenzo Alvary, bass of the Metropolitan Opera. Mr. Alvary had the necessary personal projection. Excellent also was the well-sung and drolly acted Vasek of Howard Fried.

—Max de Schauensee

Chicago

Sterling Requiem

The final subscription concert of the Chicago Symphony's season was devoted to Brahms's "A German Requiem", with Adele Addison, soprano, and William Warfield, baritone, as soloists; assisted by the Chicago Symphony chorus, Margaret Hillis, director, on April 21. Whether or not one liked the work no one present could gainsay the sterling worth of its presentation under the direction of Fritz Reiner. Both soloists sang with evident devotion and conviction; the chorus showed the good results of careful preparation. It is unnecessary to add that the orchestra performed superlatively.

Van Cliburn made his first appearance with the orchestra on April 7 in Brahms's Concerto for Piano No. 2. The deliberate tempos of the first and second movements in no way weakened the effect produced. The tender third and brisk final movements settled once for all that Mr. Cliburn can tackle any concerto he wants to. The concert began with Strauss's "Death and Transfiguration".

Mr. Reiner directed one of his finest concerts on April 14, beginning with Wagner's Prelude to "Parsifal" and the "Good Friday Spell" from the same work. Frank Miller, principal of the cello section, was soloist in the Saint-Saëns Concerto in A minor. He gave a dynamic and technically sure performance.

On April 2 Walter Hendl presented the first Ives works in the downtown repertory, "Central Park in the Dark", assisted by John Weicher as conductor of the honky-tonk orchestra that rudely interrupts the sylvan quiet suggested by the string group. This is original, virile music that, with other Ives works, deserves frequent hearings. Ralph Votapek, piano soloist in the MacDowell Concerto in D minor, confirmed the good impression he has already made in his solo appearances. The concert ended with the Brahms Symphony No. 4.

—Howard Talley

San Francisco

Welcome Dutch Visitor

You only needed to hear a few measures to know that Bernard Haitink is an excellent conductor who gets a big, neat and unified tone from an orchestra. The young Dutch maestro, newly appointed co-conductor of the Amsterdam Concertgebouw, was guest with the San Francisco Symphony March 30-31 and April 1, and if he did not win a big audience, he did make a superior impression.

He opened with Henk Badings' attractive stimulating Symphonic Variations of 1936, in their American premiere. Built on two themes, the piece has something of the quality of a short symphony, the opening allegro being followed successively by a slow section, scherzo variations, and a double fugue. Harmonically it is a Dutch cousin to Hindemith.

A beautifully shaped and elegant performance of Haydn's Symphony No. 99 followed—if there were a few dry passages there were some enormously glowing and movingly built ones, too—and the program concluded with an epic Brahms Third, unrushed in tempo and incomparably sweet and rich in its high string tone, like an old Mengelberg performance with the Concertgebouw.

Earl Bernard Murray, once a trumpet player with the orchestra, later conductor

of the opera productions at San Francisco State College and the San Francisco Ballet, and now conductor of the San Diego Symphony, was guest leader at the concerts of April 6-8-9. He did not draw quite the suave tone that Mr. Haitink did, but the orchestra had a finespun polish under his baton, and there was evidence of increasing personality and drama in his conducting. Gluck's "Iphigenia in Aulis" Overture received a remarkably sensitive performance: clean, relaxed, broad, and tender, with memorable passages of floating, idyllic tranquility.

Carl Ruggles' "Men and Mountains", written a generation ago, had its local premiere, and turned out to be a not uninteresting mixture of rugged harmonies and warm sonorities. Mr. Murray also conducted a big, well-paced Beethoven "Eroica" in which the subtle broadenings of tempo in the first movement were nicely handled. He rounded out the list with Kodaly's "Dances from Galanta".

George Cleve, a young disciple of Pierre Monteux's, conducted members of the San Francisco Symphony in a concert sponsored by the Patrons of Art and Music on March 24 at the Legion of Honor. His music-making was assured and relaxed—his gestures are remarkably like Mr. Monteux's—but there were times when a little more passionate involvement was indicated.

Roy Bogas, the excellent young Bay

Western Azucena

Kramarich Hailed

San Francisco.—Jussi Bjoerling recently made his first appearance with the Metropolitan Opera, in "Il Trovatore" on March 30. It would be expected that the famous tenor would have won the vocal honors of the evening, but these went instead to Irene Kramarich as Azucena. In a review headed "Kramarich Tops Even



Nancy Greenwald

Irene Kramarich as Azucena

Bjoerling", Alfred Frankenstein, of the *San Francisco Chronicle*, wrote: "Miss Kramarich was given one of the wildest and most prolonged ovations in the history of the War Memorial Auditorium, thanks to the richness of her tone, the power and size of its projection, and the intensity of its dramatic expressiveness. Other leading singers, all very good, included Margherita Roberti and Cornell MacNeil.

region pianist, played a Century Club recital on April 2 prior to his departure for Brussels and participation in the Queen Elisabeth competition. The novelty was a new Passacaglia by Jean Absil of Brussels which sends a theme of 12 tones through a series of clear and attractive variations which have little in common with expected 12-tone idiom. A powerful and witty traversal of Mussorgsky's "Pictures at an Exhibition" was the climax of the intelligent program, also listing Mozart, Bach and Stravinsky.

Two college opera productions have recently lent spice to the musical scene: Ernest Bloch's "Macbeth", in its American premiere, at the University of California, and the late Sir Arthur Benjamin's "A Tale of Two Cities", likewise in its American debut, at San Francisco State College. Jan Popper conducted at UC, Louis Hans Huber at State, both excellently. Casts were virtually all-student.

The Bloch, strangely neglected since it was written 50 years ago, has some profoundly moving passages. In the long run, its emphasis on rather Pelléas-like declamation becomes inappropriate for the violent story, and some sections go dead, but not so dead as to produce the silence which has been the opera's fate. The Benjamin, without having quite the intellectual content of the Bloch, is, I must say, a very moving and skillful piece of music drama. To cite the xylophone sprinkles depicting Dr. Manette's derangement and the sinuous music accompanying Madame Defarge's knitting might seem to dismiss Benjamin as only the composer of the obvious. But these effects, though facile, are mightily effective.—Arthur Bloomfield

San Antonio

Feather in the Cap

A capacity crowd of over 6,000 cheered a performance of Verdi's "Nabucco" at the Municipal Auditorium by the Symphony Society of San Antonio under the direction of Victor Alessandro on the evening of March 5.

The fact that this probably was only the third time that "Nabucco" had been performed in this country was an added feather in the cap of San Antonio's alert Symphony Society.

"Nabucco" is a thrilling stage spectacle. The 118-year-old opera, which started Verdi on his long road of successes, was beautifully performed and staged by a splendid cast, which featured Giuseppe Valdengo as Nabucco; Yi-Kwei Sze as Zaccaria; Eva Likova as Ferena; Walter Fredericks as Ismaele; and Frances Yeend as Abigail.

As fine as the principals were, the high point was the beautiful and sensitive playing of the orchestra, under the superb direction of Mr. Alessandro, the deft handling of nearly 400 people by Anthony Stivanello, and the thrilling singing of B. R. Henson's chorus.

The following afternoon San Antonio's Municipal Auditorium again played host to a capacity crowd to hear Puccini's "Tosca". Whereas "Nabucco" was a stage spectacle, the lure of "Tosca" was the singing and sensitive performances of Dorothy Kirsten's Tosca, Robert Weede's Scarpia, and Walter Fredericks' Cavaradossi.

Due to a bad throat, Richard Tucker was unable to appear in the role of Cavaradossi, but he was ably replaced by Mr. Fredericks, who had sung in "Nabucco" the preceding night. He sang well, as

did Miss Kirsten and Mr. Weede, but it was the acting of the latter two that really made this a memorable performance. Miss Kirsten was gay when need be, raked with sorrow when necessary, and tragic when that mood was needed. Above all, she was a believable character, a seldom attained goal of many operatic heroines.

Mr. Weede gave a sinister performance with a voice that responded to his every mood. Other roles were well acted and sung by John Jenista, Henry Cordy, Ruth Thorsen, and Emile Renan.—Helen Seagle

Cleveland

Local Composer Heard

"Two Murals for Orchestra" by Howard Whittaker, Cleveland composer, was given its world premiere on March 31 by George Szell and the Cleveland Orchestra. The inspiration for the work came during Mr. Whittaker's recent trip to Mexico, where he saw the famous Mexican painter Orozco's "Hidalgo, the Liberator" and "The Four Faces of Man".

Mr. Whittaker is a prominent figure in Cleveland's musical life as director of the Music School Settlement. In his 13 years at the helm he has made important administrative and educational changes which have given the school national significance.

An indefatigable board member, president, and past president of both local and national musical organizations, he nevertheless finds time to write much music, and "Two Murals" represents his first representation in a major symphony's programs.

The chance came when the French composer Henri Dutilleux for the third season

in a row failed to complete a work commissioned by the Cleveland Orchestra for its 40th anniversary (1957-58). Mr. Szell, made aware of the recently completed "Murals", inserted it in the program in place of the French work.

Mr. Whittaker has sought to capture the spirit of the two paintings, approaching them with a carefully worked-out set of musical symbols to carry out his intent. Typically Mexican effects, such as the simulated Mariachi bands and easily recognized national rhythms and harmonies are worked into the fabric of the piece. The most telling success in the piece comes through Mr. Whittaker's use of the orchestra, which is sure, clear, and explicit. The colors he uses range from bright and gaudy to dark and somber.

It must be said that however well worked out, the piece, especially in the "Four Faces of Man" movement (Man the Worker, Man the Teacher, Man the Creator, Man the Rebel) did not rise to its full representational and expressive expectations. That this was due, at least in some measure, to the rather exact but perfunctory performance cannot be denied. It was, in the strict sense of the work, a reading rather than a performance.

Mr. Whittaker, through a coincidence in programming, was heard from again the following evening, April 1, when his "Behold, He Cometh in Clouds" was performed by the Singers' Club of Cleveland. This work, the recipient of the Mendelssohn Glee Club Award in 1953, is a short cantata for male chorus, tenor and baritone soloists, and two pianos.

A comparatively short work, it provides a telling and expressive use of the voices, communicating its message directly and easily to the listener. —Frank Hruby

Denver

Tcherepnin, Yardumian at Concerts

Denver — March 1 and 8 saw two more of the Denver Symphony's Intimate Concerts at Denver University's Student Union, which are devoted to contemporary music. Featured in the first one was Alexander Tcherepnin, composer-pianist, who was heard in his colorful Concerto. Mr. Caston gave him splendid co-operation and led an inspired performance of his Symphony No. 4. The Cuban composer Aurelia de la Vega was represented by his Elegy for Strings, a scholarly work of intensity and compactness that showed expert instrumentation and economy of means.

Richard Yardumian was the featured composer on March 8 and was present to talk about his music, a Chorale Prelude and Pasacaglia, Recitatives, and Fugue for piano and orchestra. Piston's Symphony No. 1, completing the program, was led by assistant conductor Allen Greene, a former student of the composer.

The season's final symphony concert, March 13, brought the great Mischa Elman in two violin concertos. All the old magic of his luminous tone and masterly

bowing were there for the Mendelssohn and Khachaturian Concertos.

The Denver Symphony's Feb. 9 concert at City Auditorium was the ninth annual musical salute to a foreign city, this year to Munich, Germany.

—Emmy Brady Rogers



Left to right are Alexander Tcherepnin, Bertram Morris, and Saul Caston, looking over a score for a recent concert by the Denver Symphony

PERSONALITIES

Pierre Fournier will embark on a round of summer festivals which will include performances in Baalbek, Lebanon; Monaco; Salzburg; Lucerne; and Montreux. He returns to the United States in October for his annual concert tour.

Arthur Lipkin was nominated for the Birmingham (Ala.) "Man of the Year" award. He was also recently presented a handsome baton by his orchestra, a car by the orchestra's board of directors, and a gift from the local Civic Opera Company.

Nicolai Gedda is currently on the spring tour of the Metropolitan Opera. The noted tenor recently completed his first concert tour of the United States and was guest of the Bell Telephone TV show on April 1.

Ellabelle Davis presented a recital in Caracas, Venezuela, on April 23, under the auspices of the Inter-American Association for Democracy and Freedom.

Ruth Slenczynska is presenting five Chopin cycles on her current tour of South America. She is also bringing first performances of several American works to the southern continent.

Michael Rabin, during his current tour of Europe, had the honor of having Queen Elizabeth of Belgium attend his final concert in Belgium on March 28. Mr. and Mrs. David Oistrakh and his accompanist Vladimir Yampolsky attended Mr. Rabin's recital in Bologna, Italy. The violinist received a standing ovation in Goteborg, Sweden, for his performance of the Tchaikovsky Concerto under Albert Wolff. On April 17 he performed the Brahms Concerto with the London Philharmonic under Janos Ferencsik.

Miklos Schwalb gave a concert in Boston's Jordan Hall on May 8 as part of the New England Conservatory's May Festival.

Yi-Kwei Sze sang a concert performance of "Boris Godunoff" in Wellington, New Zealand. Then the bass-baritone flew to Australia for a three-month tour.

George Barati is currently on a world tour which is taking him to Scandinavia and throughout Germany and includes two broadcasts with the BBC in London. Following his European engagements, Mr. Barati will conduct ten concerts and make recordings in Japan and conduct in Korea and Okinawa.

The Duo Kroyt, Claire Kroyt and Miron Kroyt, are currently on a concert tour throughout Germany, and in the fall will be concertizing in Holland and Italy. In addition to Baroque music, their programs include first performances of works for viola or viola d'amore and piano by John Verrall. Dika Newlin, Vaclav Nelhybel, Quincy Porter and Paul Creston.

Lili Chookasian was soloist in Mahler's "Kindertotenlieder" with the Milwaukee Chamber Orchestra.

Cesare Valletti will sing five performances as Don Ottavio in "Don Giovanni" at Salzburg this summer. He will also be heard in recital and with orchestra.

Jose Iturbi was guest speaker at a dinner of the Fresno (Calif.) Philharmonic, which honored its sponsor members. He helped the orchestra raise \$7,500 at this event for their coming season.

Joan Sutherland will begin a transcontinental tour of the United States in February 1961. Her New York debut will be on Feb. 8 in Town Hall with the Bach Aria Group.

Rafael Puyana performed at an official reception for the President of Colombia at the Colombian Embassy in Washington. President Eisenhower was among the notable guests.

Stuart Canin, winner of the 1959 International Paganini Violin Competition, was presented in recital over NBC-TV in New York City March 27.

Frank Lombardo sang in "La Traviata" with the Connecticut Opera in February and then flew to New Orleans for appearances in "Rigoletto" and "Gianni Schicchi" with the Experimental Opera Theatre.

Roberta Peters sang in the Soviet Union the first of May under the Cultural Exchange agreement between the United States and Russia. She was heard in concert and opera.

Annie Fischer will arrive in the United States in January 1961, for a seven-week concert tour. Already scheduled are orchestral concerts in Cleveland, Chicago, and St. Louis, as well as many recitals.

Risë Stevens will receive an honorary degree at the 43rd commencement of Russell Sage College in Troy, N. Y., on May 29.

E. Power Biggs recently was soloist with the Little Symphony of Seattle in concertos by Poulenc, Handel, and Bach. He also appeared with the Buffalo (N. Y.) Philharmonic and the Shreveport (La.) Symphony.

Alirio Diaz will give a second Town Hall recital on Nov. 9. He will tour the eastern half of North America from Oct. 25 to Dec. 20.

PICTURE CAPTIONS. A: Mary Curtis-Verna shown on Easter Sunday in Rockefeller Center, where she was soloist with the New York University Glee Club.

B: Following a performance of "Rigoletto" in El Paso, Texas, are Orlando Barera, who conducted; Igor Gorin, the Rigoletto; and Dorrance D. Roderick, president of the El Paso Symphony Association.

C: David Thaw and Claire Watson (standing) receive congratulations from Giovanni Martinelli, Lawrence Tibbett, and Lucrezia Bori (seated) following their marriage. The two American singers are with the Munich Opera.

D: The Bach Aria Group visits with members of the Junior Bach Festival Association of Berkeley, Calif., after their concert there. Among those present are Eileen Farrell, Carol Smith, Jan Peerce, Norman Farrow, Julius Baker, Robert Bloom, and Paul Ulanowski.

E: After a concert version of "Carmen" by the Rhode Island Philharmonic, Francis Madeira, who conducted, is joined by Jean Madeira, the Carmen, and Robert Rounseville, the Don José.



Impact Photos



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Freudy Photos



Providence Journal-Bulletin Photo

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OPERATION VANGUARD

NEW YORK COMPANY MAKES HISTORY
IN FIRST TOUR OF AMERICAN OPERAS

By RONALD EYER

An opera company touring a repertoire of exclusively *American* opera?

Ten years ago—a few weeks ago, for that matter—this would have been considered a peculiarly outlandish form of suicide. Now it is history. It's been done.

The New York City Opera and its General Director, Julius Rudel, returned to their home base last month glowing with the triumph of a five-week tour of 19 American cities east of the Mississippi in which there were no "Carmens", no "Bohèmes", no "Traviatas". Instead there were "Susannah", "The Ballad of Baby Doe", "Street Scene", and "Six Characters in Search of an Author". The composers, respectively: Carlisle Floyd, Douglas Moore, Kurt Weill and Hugo Weisgall.

The cities on this tour—and I shall name them all since their diversity has an important bearing on the story—were, in chronological order, New Brunswick, N. J., Baltimore, Washington, D. C., Huntington, W. Va., Lafayette, Ind., Columbus, Ohio, South Bend, Ind., St. Louis, Cincinnati, Rochester, N. Y., Syracuse, N. Y., Hartford, Conn., Philadelphia, Chicago, East Lansing, Mich., Cleveland, Bloomington, Ind., Detroit, and Boston. The company never before had visited the first 12 cities on the list.

Audiences were not always large—stormy weather, lack of anticipatory enthusiasm and other local dampers held the houses down in some communities. In East Lansing, however, the company played to a capacity audience of 3,000 and filled the big Civic Opera House in Chicago to 88% of capacity for three performances.

Scoffers will say that it is easy to put on any kind of a tour if it is underwritten by foundation money (half of the \$350,000 given to the New York City Opera by the Ford Foundation in 1959 was ear-marked for the tour), and that a privately financed project cannot survive small audiences. True. But they overlook the significant news of this all-time "first" which is that the people who got to the performances liked what they heard and saw, applauded and cheered enthusiastically, and insistently de-

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Scenes from three operas nationally toured by the New York City Opera this spring. Left: Douglas Moore's "The Ballad of Baby Doe". Above: Carlisle Floyd's "Susannah". Below: Kurt Weill's "Street Scene"



ABOUT THIS MAN RUDEL



By JOHN ARDOIN

Late in 1943, a young man read that Mayor LaGuardia planned to use the old Mecca Temple on 55th Street in New York City as a City Center of Music and Drama. The young man was Julius Rudel, a newly commissioned conductor, via diploma, from the Mannes College of Music. "With an innocence born of ignorance," he remembers, "I simply walked into the theatre that fall and asked where I could get a job with the opera company, an organization that had not yet even been announced."

Audacious? Maybe just super-ambitious, or even a little brassy, but highly characteristic of Rudel's confidence and belief in himself. In this instance it certainly paid off. He was engaged as a general factotum, and for the next few months, without pay, played auditions, which were in a sense his own audition and probably the longest in music history. From that time on, he did a great variety of things with the company, from rehearsal pianist to backstage director to administrative assistant to general director. "You can learn a lot about opera that way," he says.

Rudel seems to have been always eager to learn. When he became interested in the American musical theatre, he decided that he, as well as opera, had much to learn from its techniques. To get better acquainted with this genre,

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Operation Vanguard

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manded more of the same on some future occasion.

Says Mr. Rudel: "In both New York and on tour we had three prejudices to break down: prejudice against opera; prejudice against contemporary opera; and prejudice against American contemporary opera."

On the whole, the productions, with their young, personable, American-type singers, simple but imaginative decor and good costumes, were better received than the operas themselves. The local press was almost unanimous in praise of the singers, the conductors and the staging. One gathers, however, that the press was more reserved in its reactions than the lay public. And in two cities, Chicago and Washington, something resembling a cabal against the company seemed to be in operation among the critics of the daily papers.

So transparent was this in Chicago that Robert Pollak, of the *Hyde Park Herald*, felt constrained to write of his metropolitan colleagues:

"Mightiest clobbering of the fortnight was the one the local critics gave the New York City Opera. The massed assault had mildly pathological overtones, almost as if anything that included 'New York' in its monicker was fair game to the vituperative vocabulary of Chicago's professional guardians of the public taste."

One Washington critic (*The Post and Times-Herald*) went so far as to judge "Susannah" in advance. A week before the performance he wrote: "The libretto is so bad it is hard to think any music can help."

"Reviewers' knowledge throughout the country," says Mr. Rudel, "seemed circumscribed by standard operatic fare. They showed a lack of knowledge of real repertoire. In Chicago, one critic was put out because of spoken dialogue in a work. Said he: 'This is no opera.'"

The most frequently performed piece was Moore's "The Ballad of Baby Doe" (12 performances), and it ran the gamut of reaction. Here, in abbreviated form, are some of the press comments:

Detroit News: Its score proved that America can create great opera, which is better than grand opera. Contains some melodies of unforgettable beauty and some ensemble composition which is among the best ever created for the opera stage.

Detroit Free Press: Moore rose to inspired heights in the writing of the musical score. Easily the best American opera of our musical history.

Detroit Times: Moore has written an uneven score; some moments of beauty; a few arias with charm and delicacy and, for the rest, just competent music with Menotti echoes.

St. Louis Post-Dispatch: The score shows the evidence of finished craftsmanship. The music, however, was sometimes compromised by a wholly unsuitable text, such as the campaign speech by William Jennings Bryan.

Rochester Democrat and Chronicle: It is not surprising that the composer who wrote "The Pageant of P. T. Barnum" should catch the flavor of the silver and gold days of the American eighties with their ornate lace valentine spirit of the West, and the political flamboyance of the William Jennings Bryan era.

Syracuse Post-Standard: Music resounds

with an authentic American ring. Rose to a high emotional pitch at the end with Beverly Sills as a Colorado Isolde singing a wild western "love-death" in the Wagnerian manner.

Hartford Courant: Writing is in the main banal and saccharine, and together with its naive script, it seems like a well-intentioned parody of musical theatre of a long-gone past. It has little stature as music or as drama.

Chicago Tribune: Has soundtrack music. Never seeks a fresh phrase when a cliché will do. Drama of the Tabors reduced to a stereotype, and often a cheap one at that.

Chicago Sun-Times: Authentic, if somewhat pale, tintype of early Americana. Most of the time Moore has settled for the plain and pretty.

Chicago American: To coin a word—an operina. Score melodious without being memorably melodic; orchestration roughly a century behind the times and thin at that. Mere incidental music.

Lansing State Journal: Definitely opera of the first magnitude exemplifying an American struggle for liberation from some of the more painful aspects of the European tradition.

Columbus Dispatch: This is grand opera in the strictest sense of the term. Score is richly melodic, yet thoroughly sophisticated, so that both hide-bound conservatives and modernists may take pleasure in listening to it.

Washington Evening Star: Full of imagination, wit and charm, and I very much doubt that anyone whose blood is stirred by the drama in America's history could fail to be moved by it. A masterpiece? Not quite, but a pretty good try.



Carlisle Floyd's "Susannah" had ten performances in as many cities. Said the press:

Huntington, W. Va., Advertiser: Overall effect something that should take its place among the true greats of contemporary opera.

Chicago American: Seemed put together with a do-it-yourself opera kit. Biggest disappointment since Bernard Rogers' "The Warrior". Isn't even an opera because the music only accompanies the stage like a film score.

Chicago Tribune: Not a powerful opera nor even a consistently interesting one.

Chicago Daily News: Score embarrassingly derivative. A successful American stage work, obviously. But it is not a great opera, nor even a very good one.

Cleveland Plain Dealer: The music, though not notably original, is often hauntingly melodious, well adapted to the dramatic situations and colorfully orchestrated.

Indianapolis News: May not be the great American opera, but it will do rather well until something better comes along. It has wide appeal and communicates directly and easily. And it is as American as corn pone and black-eyed peas.

Boston Evening American: An opera which comes close to greatness and which is an authentic and well-written piece of Americana straight out of the Bible Belt.

Christian Science Monitor (Boston): A first-rate opera, beautifully written in music and book. Its message swept across the footlights with powerful impact.

Philadelphia Bulletin: It is a real opera,

an opera in terms of our day. It is excellent theatre and its music proves dramatic and rooted in the primitive life of America and its soil.

Washington Post and Times-Herald: We could stand all this if the music had the quality of melodic genius, or of genuine grandeur, or expressiveness to elevate us above the crushing tawdriness of it all. It does not, save momentarily in Susannah's song.

Kurt Weill's "Street Scene" was heard in six cities. The press:

Chicago Sun-Times: Once it gets rolling, it contains some strong material and, often when it seems least concerned with effect, hits home with a punch. Most of the impact is due to the Rice play rather than the Weill music.

Chicago Tribune: Most of the music sounds dated as if it might have been written when the play, not the musical, was new. "Street Scene" is interrupted rather than enhanced by music.

Chicago American: Writing not in his sardonic Berlin style, but in a watered-down, sugared-up imitation for audiences that supported Broadway theatre a dozen years ago.

Chicago Daily News: Judged as opera, "Street Scene" is a hoax. Weill was writing meretricious music even by his own standard.

Lansing State Journal: Weill's outcry of fury and resentment jarred on the ears most unmusically.

Detroit News: Weill's score is marvelously inventive. The range of the music is as broad as the range of the drama itself, from jazz blues to stunning concerted numbers.

Windsor, Ont., Star: Music was excellent, catching every facet of tenement communities.

Boston American: It is American folk opera at once unpretentious and emotionally honest.

Boston Daily Record: Weill made an honest attempt to fit the music to the story, not as a mere embellishment, but as an organic and dramatic part. Time and again he hit the mark.

Boston Daily Globe: Weill's treatment here is much more show biz than operatic. When Weill really gives music its head, something of magic and a lot of drama and emotion return to Rice's good-bad, dull-lively, lazy-hardworking set of characters.

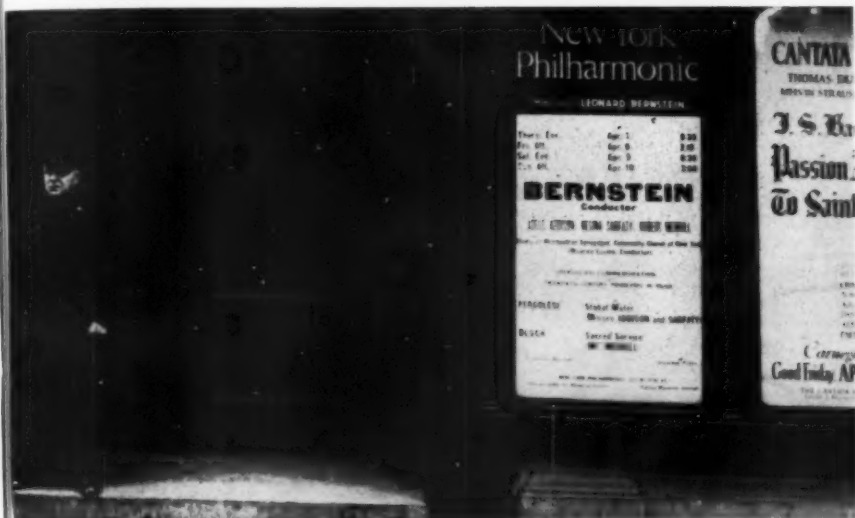
St. Louis Post-Dispatch: Weill's score is operatic only in duration. It is, in essence, an anthology, and the various elements, far from being synthesized into a stylistic entity—as they are, for example, in Mozart—are presented with eclecticism, the result being about as coherent and fluid as a jigsaw puzzle.

Cincinnati Enquirer: Where "Street Scene" becomes parodistic, as in the spoof of grand opera ensembles, it becomes triumphant. Where it soars away in billowing schmaltz, it is merely well-armed Puccini, and even the ghost of Wagner blinks a convoluted eyelid here and there. Gershwin may be glimpsed in the distance.

Cincinnati Post and Times-Star: Like most of Weill's work, even the poor parts of it are good, but the best parts are not good enough. The music merely skims the surface of Rice's drama, and if Mr. Weill's score is theatrically effective, it is dramatically immature and glib. On the other hand, "Street Scene" is of so much better quality than the current junk that keeps Broadwayites entranced that one feels inclined to look kindly even on its clichés.

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CARNEGIE: FIRST STEPS TOWARD SALVATION



Just a few months ago a doomed structure, Carnegie Hall today is looking forward to further service in the cause of music. The world famous New York auditorium was saved from destruction through the swift action this spring of public-spirited musicians and music-lovers, spearheaded by Isaac Stern. The violinist and two businessmen-philanthropists, Jacob M. Kaplan and Frederick W. Richmond, became co-chairmen of a Citizens Committee for Carnegie Hall, a group of volunteer workers well known in musical and philanthropic fields. The committee persuaded New York State Senator MacNeil Mitchell to introduce legislation in Albany to make possible the preservation of Carnegie Hall. The bills were passed and finally signed by Governor Nelson Rockefeller.

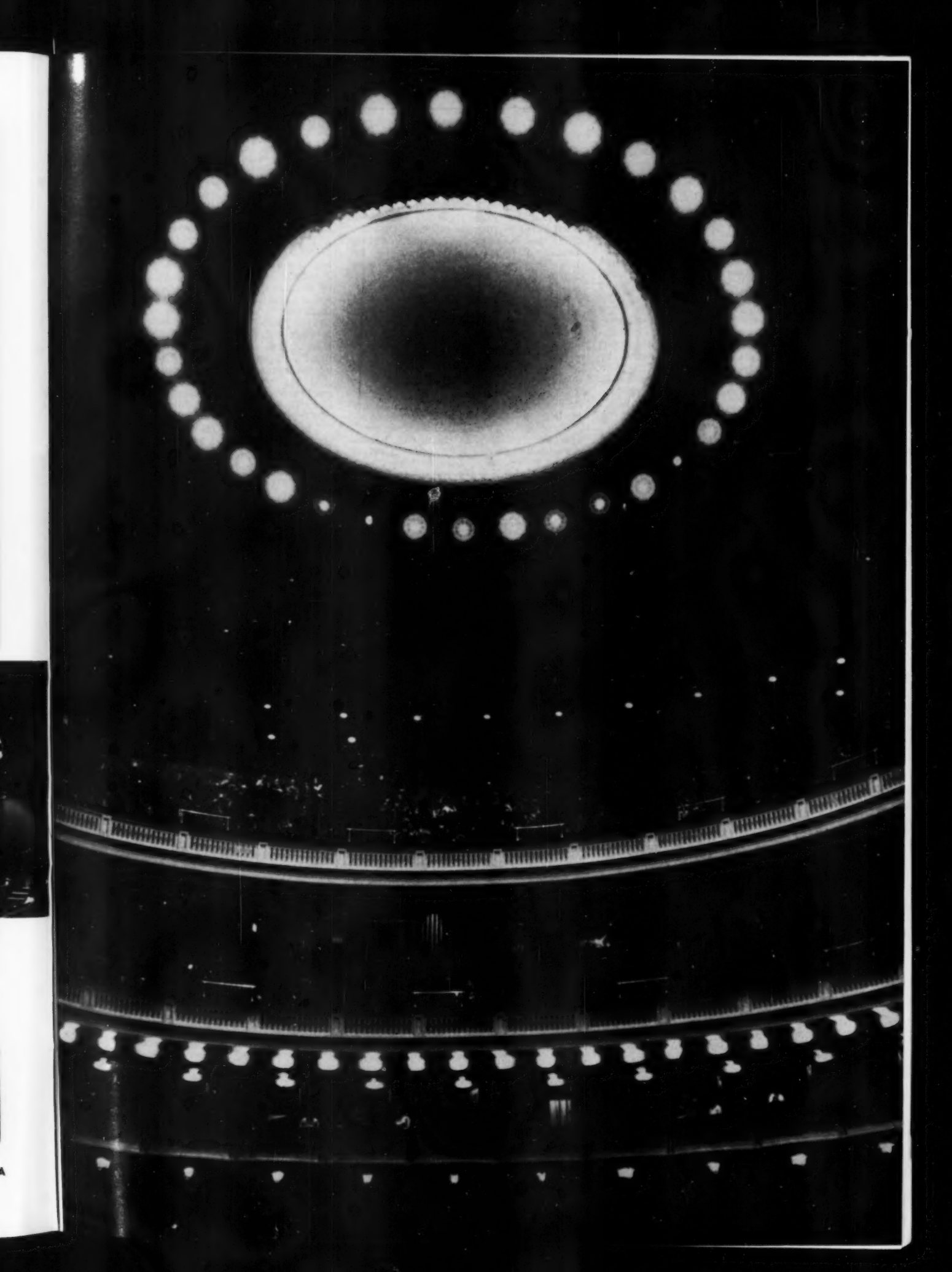
The legislation allows New York City to acquire Carnegie Hall through purchase or condemnation and in turn to lease the property to the Carnegie Hall Society. This is a non-profit organization growing out of the Citizen's Committee, which will renovate, manage, and operate the hall. A municipal bond issue will raise the money to pay for the hall, and the Society expects to amortize the bonds in 30 years.

The Society, which has established headquarters at 743 Fifth Avenue, has both immediate and long-range plans for Carnegie Hall. Bookings are being accepted for the 1960-61 season, and during the summer the most pressing repairs will be made in the auditorium. Beyond next season, the Society contemplates complete renovation and modernization of the major hall and the three small associate auditoriums: Carnegie Recital Hall, Carnegie Chapter Hall, and Carnegie Hall Playhouse. Air-conditioning will be installed. A new acoustical shell and stage will be designed. New removable seats on the main floor will make possible Pop concerts and certain spectacles.

Since the New York Philharmonic, the hall's current resident orchestra, will move to its new home in Lincoln Center, the Society has invited the Symphony of the Air to succeed it. Leopold Stokowski may be the orchestra's musical director. A youth orchestra, playing one concert a week for 40 weeks a season, is also envisaged.

To celebrate Carnegie Hall's first steps to salvation, this and the following two pages are devoted to characteristic scenes outside and inside the historic 69-year-old structure. They were photographed by Don Hunstein and are reproduced through the courtesy of Columbia Records.





RECORDINGS

Worth Investigating

Shostakovich: Concerto for Cello in E flat, Op. 107; Symphony No. 1, in F major, Op. 10. Mstislav Rostropovich, cellist; Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 5452, \$4.98)

Motion without meaning is the mark of Shostakovich's new Cello Concerto, premiered in America last November by the same forces figuring in this recording. Even the Arabian skirmish finale settles down to a rasping reiterative conclusion. What comes before is 30 minutes of fatuity, less stress than distress to a listener. Columbia offers inadvertent criticism by putting the Soviet composer's First Symphony on side 2; 34 years old, it speaks its strength crushingly in this specific context. —J. W. C.

"Gems of Minstrelsy" (from the 15th to 19th century). Richard Dyer-Bennet, tenor-guitarist (Dyer-Bennet DYB 8000, \$4.98)

Interesting repertoire, offered with musicianship and verve by one of the chief door-openers to vocal folk art. The Dyer-Bennet sound will always require some adjustment from new listeners, who should refer posthaste to the Scotch ballad "Henry Martin", the partly whistled "Bekehrte Schäferin", and "Jagdabenteuer", affectionately remembered from the artist's recent Town Hall appearances. Especially useful program notes, including translations of the French and German groups. —J. W. C.

Leonard Warren: Operatic excerpts sung by the baritone with various orchestras and conductors. (RCA Victor LM 2453, \$4.98)

RCA Victor's tribute to a tragically ended career was predictable enough. Fortunately, these selections from Warren's famous Verdi and allied lists are sensibly chosen and pay ample homage, in their vocal and histrionic strength, to the distinctions that will surround the Warren name in America's operatic chronicles. While most of the performances are excerpted from various complete opera sets, the Boccanegra duet (with Astrid Varnay) previously was unavailable on LP. Ten years before the fact, it offers poignant commemoration of the American baritone's last complete operatic impersonation on any stage. —J. W. C.

Rachmaninoff: Piano Concerto No. 3, in D minor, Op. 30. Ann Schein, pianist; Vienna State Opera Orchestra, Sir Eugene Goossens conducting. (Kapp 6000, \$4.98)

Judged only by the record at hand, Ann Schein at the tender age of 20 is a formidable talent, from whom much can be anticipated. Exhibiting plentiful technique and proper rapport for the score at hand, she manages to do more than merely hit all the notes in what remains a virtuoso-taunting composition. Even to play this concerto requires courage; to add to the technical achievement a genuine interpretation may require a few more years and a good deal more performing experience than this vitally talented young lady yet can claim. One honors the intent, and finds the execution already much more than respectable.

In a curious spurt of public relations,

RUSSIAN AND CZECH DISKS PROMISED

LP recordings manufactured in the USSR will become available in America early this fall at competitive retail record prices under contracts signed in Moscow on April 2 by Recording Artist Music Corporation with Mezhdunarodnaya Kniga, the Russian State recording enterprise. Such noted performers as David Oistrakh, Sviatoslav Richter, Emil Gilels and the Leningrad Philharmonic appear on the initial September list announced by Peter Sutro, vice-president and repertoire director for Artia and Parliament labels.

The new contract, which grants exclusive right to reproduce the entire USSR catalogue of over 2,500 LP records, follows three years of negotiation and technical advisement by Western sound experts. In the past, Russia was understood to be reluctant to face direct competition with manufacturing standards of the West. The Soviets recently have built two elaborate new factories, in which completely modern equipment and pressing techniques are known to be employed. While packaging of the Russian disks will be designed and executed in America, it is

probable the label will give bilingual details of music and performers.

Simultaneous with its announcement of the new "M.K." affiliation, Artia has revealed plans for a major new operatic series utilizing tapes of the Czech Supraphon forces. Beginning this month, and following at three-month intervals, the lyric works of Leoš Janáček, Smetana, and Dvorák will make their first substantial appearance in domestic record lists. These Supraphon opera issues have been accorded unusual critical praise in Great Britain already, particularly for the Janáček productions.

The premiere Artia list includes the Janáček "Jenufa", Dvorák's "The Devil in Kate", and Smetana's "The Bartered Bride", all performed in the Czech tongue by the Prague National Theatre. Scheduled for future production during 1960 are Janáček's "Katya Kabanova" and "The Cunning Little Vixen" and Smetana's "Dalibor". This fall Artia will parallel its "M.K." program by importing 25 Supraphon performances pressed in Czechoslovakia.

Kapp Records chose to submit review copies of their new issue matched with another company's more famous issue of the same work. Cozenage of this type may well intercept the thoughtful regard Miss Schein's performance merits on its own excellent level of achievement. —J. W. C.

Pasquini: Cantate d'amore, "Al tramontar del giorno". **Mozart:** concert aria, "Misero, o sogno". **Berlioz:** "Villanelle"; "Sur les lagunes"; "L'île inconnue". **Wolf:** "Der Musikant"; "Verschwiegene Liebe"; "Der Gartner"; "Und willst du deinen Liebsten sterben sehen?"; "Heimweh". **Obradors:** "Tres Morillas"; "Del caballo mas sutil". **Calleja:** "Granadinas". **Boito:** "Giunto sul passo estremo". **Cilea:** Lamento di Federico, from "L'Arlesiana". Cesare Valletti, tenor. Leo Taubman, pianist. (RCA Victor LM 2411, \$4.98)

This album consists of excerpts from the program presented by Cesare Valletti at Town Hall on Oct. 16, 1959, recorded during actual performance. Since I was present at the recital, it gives me the opportunity to take up the question as to whether it is preferable to record "live" and on the spot, or in the studio.

Now, if technical conditions could be the same, it might be argued that actual performance before an audience have a quality that studio performances seldom have. But since this is not the case, I must say that I prefer studio performances under perfect technical conditions. And the "live" applause interpolated in this album is merely annoying. Far from making one feel closer to the actual recital it seems very synthetic and jarring.

Having touched upon this general problem, I can recommend the album wholeheartedly on its own merits. As those of us who were there will be reminded, Mr. Valletti sang superbly. He is one of the few tenors of our time (Boerling is another notable example) who are equally at home in the opera house and in the recital hall. It would be worth the price of this recording merely to hear him sing the lovely and touching Pasquini cantate. His moving Wolf interpretations prove both his intelligence and versatility. The Spanish songs have true Latin verve and fire. And the Cilea aria (sung as an encore at the recital) is heartbreaking—the

best performance of it I can remember. It is indeed a delight to encounter such a dedicated and perceptive artist—and a tenor! —R. S.

Mendelssohn: Concerto No. 1, in G minor, Op. 25; Concerto No. 2, in D minor, Op. 40. Rudolf Serkin, pianist; Philadelphia Orchestra, Eugene Ormandy, conductor (Columbia ML 5456, \$4.98; stereo MS 6128; \$5.98)

"Let us rejoice in the felicitous casual gift . . . This present concerto is among his most casual productions. Unless I am greatly mistaken, he must have written it in a few days, perhaps in a few hours. It is as though a tree had been shaken, and the ripe, sweet fruit had promptly fallen." Robert Schumann is the critic, discussing Mendelssohn's Second Piano Concerto, which now is released in the appropriate fellowship of the preceding and far more familiar G minor Concerto of seven years earlier.

Both admittedly are old-fashioned works. But with what grace and contour Mendelssohn shapes the slow movement of the D minor Concerto, how benign is the murmurous cantabile, how comfortably plush the tutti in both finales! For the listener who is ready to pronounce a summer's moratorium on the *Sturm-und-Drang* concerted repertoire, Rudolf Serkin's attention to Mendelssohn's endearing essays in the form will come as manna.

One could require no better performance than Mr. Serkin and Mr. Ormandy give in the new Columbia issue. Mr. Serkin's familiar integrity of concept flourishes over and above his impeccable technical address. Fluency is the *sine qua non* of this genre, and the music seems to delight every member of the Philadelphia Orchestra as well as the pianist and conductor. Mr. Ormandy's attacks are knife-like in timing, caressingly warm in sound.

Now Columbia must let us have from the same source the lamentably slandered Piano Concerto of Johann Hummel, and both Weber concertos. It is time their charms were reintroduced to today's record-buying public. —J. W. C.

Brahms: Symphony No. 4. Columbia Symphony, Bruno Walter conducting. (Columbia ML 5439, \$4.98)

The bigness, the tenderness, the un-

faltering inspiration of Bruno Walter's Brahms interpretations come through in this recording. And it is fascinating to see the results that he can get from an orchestra that does not rank with the stellar ones he usually conducts. —R. S.

Cool and Classical Schubert

Schubert: "Der Wanderer an den Mond"; "Ueber Wildemann"; "Der Einsame"; "Auflosung"; "Der Kreuzzug"; "Totengrabs Heimweh"; "Nachtviolen"; "Frühlingssehnsucht"; "Geheimes"; "Rastlose Liebe"; "Liebesbotschaft"; "Im Abendroth"; "Abschied". Dietrich Fischer-Dieskau, baritone. Gerald Moore, pianist. (Angel 35624, \$4.98)

Schubert: (Vol. 2). Songs to Poems by Schiller: "Gruppe aus dem Tartarus"; "Die Gotter Griechenlands"; "Die Erwartung"; "Sehnsucht"; "Der Taucher". Dietrich Fischer-Dieskau, baritone. Karl Engel, pianist. (Angel 35656, \$4.98)

Schubert: (Vol. 3). "Dem Unendlichen"; "Die Sterne"; "An die Musik"; "Wehmut"; "Kriegers Ahnung"; "Der Zwerg"; "Der Wanderer"; "Frühlingsglaube"; "Die Taubenpost"; "An Sylvia"; "Im Frühling"; "Auf der Bruck". Dietrich Fischer-Dieskau, baritone. Gerald Moore, pianist. (Angel 35699, \$4.98)

Among lieder singers of international repute today, Dietrich Fischer-Dieskau, the brilliantly gifted and sensitive young German baritone, occupies an enviable position. Everywhere he has gone, his victories have been immediate and overwhelming, and it is small wonder that Angel Records has chosen him for this extended series of Schubert lieder interpretations. To this chorus of praise I should like to add my voice, but with certain distinct reservations. For it seems to me that these three albums reveal some temperamental limitations, as well as an approach to the more tragic and dramatic songs of Schubert with which I heartily disagree.

Before cataloguing the many virtues of these performances, I shall turn attention to what I consider their few vices, since my readers (being human) will be more curious about the latter than the former. To get at once to the crux of the matter, let us consider Mr. Fischer-Dieskau's singing of the "Gruppe aus dem Tartarus", from Vol. 2, which consists of Schubert settings of poems by Schiller, the 200th anniversary of whose birth was celebrated in 1959.

His diction is impeccable; his vocal control equally so; and everything is done with a taste and finish that reveal an instinctive and beautifully trained musician. But where are the terror, the sense of cosmic horror and infinite desolation with which Povla Frijsh used to shatter us when she sang this masterpiece? (Fortunately it is included in the album she made several years ago—an historical document that should by all means be preserved in an LP re-recording). Let those who are curious compare Mr. Fischer-Dieskau's treatment of the phrase, "ihre Blicke späh'n bang nach des Cocyus Brücke", with Mme. Frijsh's. How hasty, how superficial, how inadequate his seems, compared to hers! And in that final titanic outburst on "Ewigkeit" in the lines, "Ewigkeit schwingt über ihnen Kreise, bricht die Sense des Saturns entzwei", how pale are Mr. Fischer-Dieskau and Mr. Engel, compared to Mme. Frijsh and Celius Dougherty!

Now I do not believe that Mr. Fischer-Dieskau is incapable of tragic intensity and abandon. But I think that he believes that lieder should be kept within a certain classical framework, that the singer should avoid anything that might be scorned by purists as "operatic". This is precisely the reproach that used to be

hurled at Lotte Lehmann, and frequently her accusers cited the example of Elena Gerhardt as a model of classic restraint. But I think that Mme. Lehmann and Mme. Frijsh were right, and much closer to Schubert's intentions, in singing such songs as this with all the passion and dramatic imagination and immediacy that they could summon up.

Even in such an introspective and spiritual song as "Im Abendroth" (in the first album), one can discern a certain coolness and objectivity in Mr. Fischer-Dieskau's interpretation, compared to Mme. Lehmann's. He sings it with great beauty of phrasing and with high intelligence, but does he leave us with as profound a sense of his closeness to God as does Mme. Lehmann in her more fervent and heartfelt recording?

In the lyric and untortured Schubert songs, Mr. Fischer-Dieskau is superb and completely at home. What a joy are his performances of "Der Einsame", "Nachtviolen", and "Geheimes"! The velvety quality of the tone, the shaping of each phrase, and the felicity of his diction are matched by the miraculously sensitive playing of Mr. Moore. It is good to have a recording of the long ballad "Der Taucher". It reveals a side of Schubert's genius that does not appear in the more condensed songs. He could spin out long strands with an ease and invention that are in themselves a great delight.

The listener will have many hours of profound pleasure in playing over these albums. But I hope devoutly that Mr. Fischer-Dieskau will let himself go a bit more in future recordings, and he should try to do them all with Mr. Moore, for, excellent as Mr. Engel is, he is no match for his English colleague. —Robert Sabin

Poulenc in Soria Series

Poulenc: "La Voix Humaine". Denise Duval, soprano; Orchestre de la Theatre National de l'Opéra-Comique, George Pretre, conductor (RCA Victor Soria Series, LS/LSS 2385, \$5.98)

"La Voix Humaine", the human outcry: the title scarcely could be more sufficient. The hunger for attention, admiration, endorsement: be it a need for love or self-advertisement, it is the 20th-century's prime interest, the blood that courses in all arteries.

RCA-Victor's publication of Poulenc's "melodrama for one" offers the musical facts of the case. When the work received its American premiere two months ago under the auspices of the American Opera Society, most of New York's musical elite had a field day of stifled yawns. Was it really such a bore? Does the situation, for all its contrivance, still gain no underscoring, no intensification from Poulenc's musical packaging? Is it all Cocteau mirrors and paste?

This remarkable recording by Miss Duval and Mr. Prêtre, dual evokers of the Poulenc sensibilities, offer evidence to the contrary. No one will contest that the inherent intimacy and anguish of the score tended to be lost in the vast reaches of Carnegie Hall. For one who had heard last autumn's tapes of a Radiodiffusion Française broadcast, the New York presentation was only a temporary defeat for the kernel of stage magic surely sat in the score.

Now the Soria Series' attention to the newest significant composition by France's most illustrious living musician frees the mind's ear, as well as eye, and "La Voix Humaine" presses forward as an irresistible



Dietrich Fischer-Dieskau

pièce de théâtre, blood-thick with immediacy. Couched in a setting of luxurious melody, clinically apt orchestration, and a colloquial prosody to be envied by all aspiring lyricists, the work is a fascinating success.

In the present recording, as in all the stage performances to date, Denise Duval is vocally thrilling and dramatically commanding. The voice itself sounds far more beautiful than in her New York appearances this winter, with plenty of strength for the frequent high tessitura of her lines, and color and tension in all ranges. Georges Prêtre, who joined Miss Duval in bringing the work to the stage both at the Piccola Scala of Milan and the Paris Opéra-Comique, now introduces it to records with tact, power, and total persuasion.

Bringing further distinction to the release, the Sorias have produced a typical Cocteau layout for the accompanying brochure, which gains particular worth from Janet Flanner's memorable *New Yorker* report on the premier performances.

Beyond these present recorded values, this writer senses an extra, or later, life for Poulenc's newest lyric work. Like Richard Strauss in "Rosenkavalier", Poulenc insists his heroine is in her early thirties, that other lovers, other situations lie ahead. I suspect he has underestimated the suggestive powers of his new creation. Someday "La Voix Humaine" might have fuller implications when we receive it from a mature soprano of dramatic genius. Then it may well become a later generation's evocation of another "alter Marchallin", a great Parisian's tribute to his own "kleine Resi". —John W. Clark

"Du temps perdu . . ."

Strauss: "Der Rosenkavalier" (abridged). Lotte Lehmann and Elisabeth Schumann, sopranos; Maria Olszewska, mezzo-soprano; Richard Mayr, bass; Chorus of the Vienna State Opera; Vienna Philharmonic, conducted by Robert Heger (Angel 4001, \$9.96)

Puccini: "Madama Butterfly" (complete). Toti Dal Monte, soprano; Beniamino Gigli, tenor; associate artists; Orchestra and Chorus of the Opera House, Rome, conducted by Oliviero de Fabritiis (Angel 4000, \$9.96)

There are recorded performances of great music by master performers that should never—as long as there are ears to hear and hearts to rejoice—become inaccessible to those who cherish them or those who still deserve to know them. Our musical heritage does not end with the impressive number of published works, nor with the number of concerts given by a sym-

Strauss and Puccini

phony orchestra or the list of operas in the often cautious season of a lyric theatre. A heritage consists of the high points in the long series of endeavors, the supremely excellent moments in which human genius transcends established requirements, whether printed or accepted as traditional. To the everlasting glory of the discerning officials of Britain's EMI combine, two unsurpassed recordings of unqualified masterpieces are available again to the alert collector: "Der Rosenkavalier", with Lotte Lehmann, Elisabeth Schumann, Maria Olszewska, and Richard Mayr, and "Madama Butterfly", with Toti Dal Monte and Beniamino Gigli.

Musical analysis is superfluous at this point; so well known and so thoroughly evaluated have these issues become over the years. Apropos are comments on the value of the unique Marschallin of Mme. Lehmann; the fragile, vocally devastating Sophie of Elisabeth Schumann; the youthful, uncommonly vocal distinction of the Olszewska Octavian; and the authority, imagination and presumptuous elegance of Richard Mayr, the superb Baron Ochs. At this late date, who possibly can throw new critical light upon the consummate wonder of the Lehmann Marschallin? As one who stood and wept at the great soprano's last Metropolitan incarnation of her best-loved role, I find the recording pushes back time and makes a miracle anew. A composite of the Lehmann vocal and histrionic talents simply equals the Marschallin as fashioned by Strauss and Hofmannsthal.

More famous in her native Italy and throughout Europe than in the United States, Toti Dal Monte earned a reputation primarily for her wonderful delineations of the typical Italian coloratura roles. In "Butterfly", we have the mature Dal Monte, who forsook the roudades and trills of an earlier day. Emerging in their place is a sensitive, tragic, childlike sound, conveying to the listener the essence of total tragedy set off by the innocence and pathos of the pathetically bewildered woman, who still is strong, faithful and incredulous in the face of abandonment. Joined to the devastating magic of Dal Monte's interpretation, the voice of Beniamino Gigli remains one of the glories of the vocal world; he gives here one of the supreme tenor performances on records, the voice in the full bloom of its brilliance.

While it is true that the wonders of stereophonic sound hold a lurid attraction, it must be made clear: the sound is neither dated nor inadequate in these two recordings. Obviously recorded originally under

ideal conditions, EMI engineers have employed every trick of their fabulous art in a labor of love. The quality termed "life-like" is thrilling; 20 and 27 years, respectively, have fallen away. No recorded performances of these operas in the past ten years can surpass these two landmarks.

—John W. Clark

CINEMA

Liszt on Tour

"Song Without End". Distributed by Columbia Pictures Corporation. Produced by William Goetz. Directed by Charles Vidor. Photography directed by James Wong Howe. Vocal ensemble: Roger Wagner Chorale. Music consultant: Abram Chasins. Music coordinator: Victor Aller. Music Adaptation: Harry Sukman. Music supervised by Morris Stolfo, conducting the Los Angeles Philharmonic. Piano Soloist: Jorge Bolet. Cast: Dirk Bogarde (Liszt); Capucine (Princess Carolyne); Genevieve Page (Countess Marie); Patricia Morison (George Sand); Martita Hunt (Grand Duchess); Louis Jacobi (Potin); Lyndon Brook (Richard Wagner); Alex Davion (Chopin); Katherine (Anna Liszt); and others.

In "Song Without End", Hollywood takes its customary liberties with historical detail, but at the core of the picture is a valid portrait of Franz Liszt, and there is more unadulterated music per footage than in most comparable films.

The story picks up Liszt's career when he is living in Switzerland with the Countess Marie d'Agoult. Chafing under her smothering devotion and stirred to competition by the successes of another piano virtuoso, Sigismond Thalberg, he returns to the concert platform. His tours take him to all the capitals and courts of Europe. He meets the Princess Carolyne Sayn-Wittgenstein, falls in love, and with her settles in Weimar as music director. Carolyne's attempts to win an annulment of her marriage, in order to wed Liszt, lead the couple to Rome, where at the last minute, their wedding plans are frustrated by the Pope. As the film ends, Liszt enters a monastery, fulfilling a lifelong ambition to enter the service of the church.

To the credit of the film is an excellent, true portrait of Liszt—vain, highly temperamental, attracted to and by women, sharing an illegitimate relationship with the Countess d'Agoult, generous in money matters, quick to recognize and help gifted young musicians, constantly torn between his desire for the life of a religious and that of worldly success and pleasure.

But the chief virtue of "Song Without End" is that practically half the picture shows Liszt at the piano, in concert hall after concert hall, in salons, or at home.

Photographed in cinemascope and in color in historic auditoriums throughout Europe, these shots are not only breathtaking in their reflection of the lavishness of 19th-century court life, but they also allow the complete performance, in many instances, of major piano works. Since the dubbed-in playing is by Jorge Bolet, it stands to reason that they are virtuosically exciting at all times.

Without exception, everyone should enjoy the film for its sumptuous settings and costumes, and the average music-lover also will find pleasure in its dramatic and musical elements. But it finally must be admitted that the serious music-lover will have to view it with broad tolerance or a sense of humor to get some satisfaction out of it. For example, Liszt's D flat major Etude "Un Sospiro" is used as a kind of theme song throughout the picture; in a choral arrangement it suffices the finale and fade-out of the film as Liszt is playing an organ in the monastery and the Princess kneels in self-abnegation in a chapel pew. All the pianos that Liszt plays, regardless of how realistically 19th-century they look, sound as if they were 20th-century concert grands. Dirk Bogarde, as Liszt, makes a valiant effort to appear to play the piano during the music sequences, but the dubbing is as obvious as English dialogue is in an Italian-language film. The whole affair with Princess Carolyne is ambiguously presented, implying that she arranged for his post in Weimar (not true), that they did not live in the same establishment there (not true), that Liszt knew of no reason why the Princess's marriage should not be annulled (he corresponded frequently with the Princess's daughter), and so forth ad infinitum.

It cannot be said that the acting in the film is convincing except in the case of Mr. Bogarde, who presents a handsome, vital, persuasively tormented character, and of Martita Hunt, whose Grand Duchess Maria Paulovna of Weimar is wonderfully compounded of worldly wisdom, aristocratic manners, and human compassion. And although she cannot read English dialogue with much conviction, Capucine, as Princess Carolyne, has such a classically beautiful face that it would not matter if she gibbered like a monkey.

—Raymond Ericson

TELEVISION

Siepi Sings in TV Don Giovanni

Perhaps its most ambitious undertaking to date was the NBC Opera Company's two-and-a-half-hour telecast of Mozart's "Don Giovanni" on Sunday afternoon, April 10.

The intricacies of the vocal score in relation to its own parts as well as to the orchestra and the many large-scale scenes would seem to pose insuperable difficulties in transferring this formidable masterpiece from the great stage to the tiny screen. Yet the feat was brought off deftly without a noticeable missed cue and, except momentarily in the maskers' scene, there was no loss of illusion nor feeling of cramped quarters. There were some cuts, of course, to fit the time limitation.

Some of the sets were cluttered with props and large objects that gave the impression that much of the action was taking place amid the monuments in a cemetery. But this writer was viewing the black and white version; the effect in color may have been quite different.

In "Song Without End", Liszt enjoys a reunion with two friends during his stay in Switzerland with the Countess d'Agoult. Left to right: Dirk Bogarde, as Liszt; Alex Davion, as Chopin; and Louis Jacobi, as Potin, Liszt's concert manager (Photo courtesy Columbia Pictures)



As usual, NBC's judicious choice of cast was the telling factor in the success of the production. Learning the title role all over again in English (the serviceable, but rather quaint, English text was provided by W. H. Auden and Cester Kallman), Cesare Siepi gave the television audience its first view of his handsome, volatile Giovanni, one of his best and most familiar roles at the Metropolitan. His diction was excellent (better than that of some of the American-born singers) and he used facial expression with the naturalness of a television veteran.

Leontyne Price sang with beautiful style and divine vocal quality the difficult music of Donna Anna, though her acting tended to be a bit diffident. Helen George was a lovely and tempestuous Donna Elvira, but she was intelligible only a fraction of the time. Judith Raskin found unusual emotional depth in the role of Zerlina, and both James Pease as Leporello, and John Reardon, as Masetto, underlined with rare intelligence the social conflict between classes, as represented by Leporello's open insolence to his master, Giovanni, and Masetto's bitter resentment of the traditional prerogative of the nuptial couch which he senses Giovanni intends to enforce by deception upon Zerlina. This is the essence of the philosophy of the opera which is completely lost when these two characters are played as mere noodle-headed bumpkins.

The fastidious, bell-like tenor of Charles K. L. Davis inflated and elegantly rounded off the usually rather flat part of Don Ottavio, and John Macurdy was properly sepulchral as the Commendatore. Peter Herman Adler, a Mozart conductor of great distinction, surmounted the unusual problems created for him by the techniques of television with his now habitual imperturbability.

With final credits to Samuel Chotzinoff, the producer, and Kirk Browning, the director, a cordial word should be said for the Florists' Telegraph Delivery Association, the NBC Opera's first sponsor, with Risé Stevens as intermission guest. We realize that the opera needs a sponsor if its continued existence is to be assured. But, as ever, the complaint must be that the commercials were too long and too frequent. Wouldn't a short, tasteful announcement at the beginning and at the end serve just as well? —Ronald Eyer

SHORT TAKES

WCBS-TV Young People's Concert, April 24. Aaron Copland's "The Second Hurricane", presented by the New York Philharmonic, conducted by Leonard Bernstein, with chorus and soloists of the New York High School of Music and Art.

With the instinct for provocation that has made the 1959-60 CBS-TV series of Young People's Concerts the most arresting visual offerings of the season, Leonard Bernstein ended his cycle of four youth concerts with an American opera performed by youngsters in a way to leave one limp with approval and enthusiasm. The work was Aaron Copland's "The Second Hurricane", and the performance was taped at the Carnegie Hall concert the day before.

It was the conductor's mesmerizing talent for communication that had the soloists and chorus of the High School Music and Art so pitched for delivery that faces, hands, even time-beating heels filled out the sometime spare material at hand. At the end of the performance, when Mr.



Seen in the NBC Opera's TV production of "Don Giovanni" are Cesare Siepi (left), in the title role; Charles K. L. Davis, as Don Ottavio; and Leontyne Price, as Donna Anna

Bernstein hugged in turn all seven of the soloists, it seemed the only possible acknowledgement of their high-born efforts.

One could not watch this hour without urgently realizing the implications of the Bernstein approach to making music for young people. Scorning the conventions of condescension and caution, he has dared to demonstrate that directness is the only possible persuading force, that all music is the province of the listener of whatever age. The completeness of his success is the measure of the integrity of his approach. —John W. Clark

WRCA-TV Recital Hall, April 24. William Masselos, pianist.

Even in the slag-end of programming-time, WRCA-TV's New York area telecasts of "Recital Hall" amount to significant musical-visual presentation. Sponsored by the Juilliard School as an appeal for contributions to its Scholarship Aid Fund, the series actually is the only recital program currently available to Manhattan TV audiences.

On April 24, the stage was commanded—and the verb fits—by William Masselos, himself a Juilliard graduate, as are all the performers in this second cycle of six TV concerts. Given the compliment of unartificial lenswork and particularly honest sound reproduction, Mr. Masselos offered an hour of distinguished performing. Works by Hovhanes, Chavez, and Scarlatti preceded a splendidly romantic delineation of the Schumann "Kreisleriana". Some of his concluding Chopin may have been open to dispute, in terms of tonal definition and precipitant approach. Fundamentally, this was an hour of unexpected riches, and one hopes that films of this Juilliard spring festival of

talent are available for national distribution.

The remaining five events in this second NBC set of concerts is offering Richard Syracuse, John Browning, Beveridge Webster, and Abbot Lee Ruskin, pianists, and Joseph Fuchs, violinist. —John W. Clark

RADIO

"World Music Festival" will return to the CBS Network on Saturday evening, June 25, filling the usual time of the New York Philharmonic winter broadcasts. This distinguished series, directed by James Fasset, prevaingly offers United States radio listeners a bird's-eye view of the major summer music events in Great Britain and on the Continent.

Questioned about his 1960 plans, Mr. Fasset has underscored the spontaneity of his advance planning. Beyond specific areas of interest, "what we broadcast will be decided only after I have attended each festival. I go to Europe alerted to certain important events in each music capital; what we actually use will be decided after we have taped a wide range of events".

Slated for investigation by Mr. Fasset are the Festival of Two Worlds in Spoleto ("perhaps the Cherubini Mass performed in the Piazza"); the Bergen Festival in Norway, featuring appearances by Andre Cluytens and Igor Oistrakh; the Sibelius Festival in Helsinki, with Sir Thomas Beecham announced to conduct; a concert from the Split Festival at the Palace of Diocletian; chamber orchestra coverage from Zagreb; and essential visits to the Salzburg and Bayreuth Festivals.

NEW MUSIC

Vaughan Williams Work Reissued

The reissue by Oxford University Press of the full score of Ralph Vaughan Williams' "Flos Campi" should inspire performances of this exquisitely beautiful and completely individual music. We are apt to think of Vaughan Williams as the rugged English squire and tough musical thinker of the later symphonies. But he had (like Delius) his sensuous side, and he could write music so spontaneous that it sounds like folk music, yet of the subtlest harmonic texture and delicate weave.

The six sections of "Flos Campi" are prefixed by quotations from the "Song of Solomon" from the Vulgate, with the King James English versions. And the music somehow evokes the sensuous magic of the Hebrew erotic poem—mixed with a sort of pantheistic ecstasy that again reminds us of Delius. The orchestration is unique. The work is scored for viola solo (it was dedicated to the great English viola player Lionel Tertis), a chorus of 20 to 26 singers (wordless), and small orchestra.

Although only 18 minutes long in performance time, "Flos Campi" is one of those works which create a timeless spell. The chorus is used as a color component, and only sparingly. Each instrumental part glows, like a fragment of glass in a cathedral window. The weaving, infinitely graceful and fluid lines reveal a mind steeped in the old church music with its chant-like figures and free counterpoint. English music at its best gets closer to nature than almost anything written on the continent. We can almost smell the freshness of the fields and feel the cool of the forest. And "Flos Campi" combines this mystic sense of nature-identification with a dreamy languor that bewitches the senses.

—Robert Sabín

Choral Music

Litten Jack Dane: "Prayer of Supplication" (SATB a cappella). "Christ Is Born Today!" (SATB with piano or organ). "O God, Thou Art My God" (SATB with optional piano or organ). "Resignation", arr. of shape note hymn (SATB with piano or organ). "O Brother Man", based on hymn tune "Welwyn" by Alfred Scott-Gatty (SATB a cappella). (Skidmore Music Co.).

Jonson, William (arranger): "Hark from the Tomb" (Ozark Mountain Tune) (SATB a cappella). "I Want Jesus To Walk With Me" (Traditional "Glory" Song) (SATB a cappella). "You Can Tell the World" (Traditional "Glory" Song) (SATB a cappella). "Three Jolly, Jolly Welshmen" (Ohio Folk Tune) (SATB a cappella). "Goin' to Boston" (Early American "Play" Song) (SATB a cappella). "The Happy Journey" (Shaker Tunes) (SATB a cappella). "Paper of Pins" (Early American "Play" Song) (SATB a cappella). "Come All Ye Young and Pretty Maidens" (Appalachian Folk Tune) (SATB a cappella). "The School Room—1840" (Hounds). (Skidmore Music Co.).

Songs

An Album of Contemporary Sacred Songs. Howard Boatwright: "My Thoughts Astounded". Yehudi Wyner:

First Performance in New York

Cello:

Ben-Haim, Paul: "Three Songs Without Words" (Richard Kay, April 24)
Heiden, Bernhard: Sonata, 1958 (Janet Starker, April 14)

Chamber:

Blackwood, Easley: Concertino for Five Instruments (Rothschild Foundation, April 19)
Campo, Frank: String Trio (Musical Art Quartet, April 5)
Clafin, Avery: Recitativo, Aria and Stretta (Music in Our Time, April 30)
Lessard, John: Trio for flute, violin, and piano (Music in Our Time, April 10)
Korte, Karl: Oboe Quintet (Music in Our Time, April 30)
Moss, Lawrence: Sonata for violin and piano (Music in Our Time, April 10)
Powell, Mel: Eight Miniatures for Baroque Ensemble (Rothschild Foundation, April 19)
Schuller, Gunther: Scherzo; Quartet for four basses (Schuller Concert, April 8)
Shapey, Ralph: "To Be, Or Not To Be" (Music in Our Time, April 10)
Wyner, Yehudi: "Passover Offering" (Rothschild Foundation, April 19)

Dance:

Fine, Vivian: "Alceste" (Martha Graham, April 29)
Risager, Knudage: "Lady From the Sea" (American Ballet Theatre, April 20)
Surinach, Carlos: "Acrobats of God" (Martha Graham, April 27)

Orchestra:

Cowell, Henry: Hymn and Fuguing Tune No. 5 (Contemporary Baroque Ensemble, April 28)
Glickman, Ellen: Short Piece for Piano—orchestrated by Leopold Stokowski (Symphony of the Air, April 16)
Newman, Theodore: Hymn for Strings (Village Civic Symphony, April 6)
Townsend, Douglas: Symphony for Winds (Village Civic Symphony, April 6)

Opera:

Barber, Samuel: "A Hand of Bridge" (Mannes College, April 6)
Maxwell, Richard: "Stacked Deck" (Music in Our Time, April 30)
Milhaud, Darius: "Fiesta" (Mannes College, April 6)

Piano:

Giannone, Luis: "Bailecito" (Allen Brown, April 17)
Guastavino, Carlos: "Bailecito"; "Gato"; "Cantilena" (Allen Brown, April 17)
Tajcevic, Marko: "Serbian Dances" (Martha Pollak, April 3)
White, Louis: Sonata (Frank Marteri, April 9)

Vocal:

Boulez, Pierre: "Improvisation sur Mallarmé I" (New York Philharmonic, April 2)
Bréville, Pierre de: "La Petite Ille"; "Prières d'enfants"; "Sur une tombe" (David Baker, April 8)
Cooper, John: "Do Not Go, My Love"; "Free Me from the Bonds" (Ruth Lorin, April 16)
Delannoy, Marcel: "La Voix du Silence" (Alice Esty, April 3)
Rorem, Ned: "Eight Poems by Theodore Roethke" (Alice Esty, April 3)
Sawyer, Betty: "Spring Sennade" (Music in Our Time, April 10)
Thomson, Virgil: "Songs for Alice Esty" (Alice Esty, April 3)

Violin:

Lenning, Otto: Sonata for solo violin (Music in Our Time, April 30)

"Psalm 119". Jacov Avshalomoff: "And Ruth Said". (Vocal Centre).

An Album of Contemporary Vocal Duets. Paul Schwartz: "An Island in the Moon" (soprano and baritone). John Wilson: "Three Haikus" (soprano and baritone). Vernon Martin: "Pasternak", from "Two Portraits" (soprano and baritone). (Vocal Centre).

A Program of Modern Songs. Howard Boatwright: Two English Folk Songs from North Carolina, set for voice and violin: "Black Is the Color of My True Love's Hair", and "One Morning in May". Vernon Martin: "Casals", from "Two Portraits", for soprano and cello. Vernon Martin: "A Rose Is a Rose", for flute and voice. John Wilson: "Beautiful Women", for flute and voice. (Vocal Centre).

COMPOSERS' WORLD

A new Sabbath Service by **Lazar Weiner** received its first New York concert performance at the Central Synagogue on April 1.

Antal Dorati conducted the premiere of his Symphony on March 18 with the Minneapolis Symphony.

The Koussevitzky Foundation sponsored the premiere of **Easley Blackwood's** Second String Quartet, performed by the Juilliard Quartet, at a concert on Jan. 8 at the Library of Congress. New Koussevitzky Foundation grants have gone to the following composers: **Henry Cowell**, for an orchestral composition; **Kenneth Gaburo**,

for a work for small ensembles; **Roberto Gerhard**, for an orchestral work; **Billy Jim Layton**, for a work for cello and small ensemble; **Francis Poulenc**, for a composition for chorus and orchestra; **Adam Saygun**, for an orchestral work; and **Louise Talma**, for a composition for small ensemble.

David Kozinski's Suite for Strings was premiered by the Wilmington (Del.) Symphony on Jan. 31, Van Lier Lanning conducting.

Milan Kaderavek's Sinfonietta, winner of the 1959 Albuquerque (N. Mex.) Civic Symphony composition contest, was premiered by that orchestra on Jan. 13, Maurice Bonney conducting.

Karl Ahrendt conducted a performance of his Dance Overture with the Charleston (W. Va.) Symphony on Feb. 21.

Sherman Krane provided the music for a film of the work of sculptor Lindsey Decker. The film was shown in New York City on May 3 at the Museum of Modern Art.

In a concert by Brooklyn College's Chamber Orchestra, **Frank Martin's** Etudes for String Orchestra and **Ernst Levy's** "Aubade" received their first New York performances.

Samuel Barber has been commissioned to compose his First Piano Concerto in connection with the observation of G. Schirmer's 100th anniversary celebration. Other commissions have gone to **Easley Blackwood** for his Second Symphony and to **Alex Wilder** for an opera. Mr. Barber was honored by a special concert of his music at the Curtis Institute of Music in Philadelphia on his 50th birthday.

Karl Kohn's Divertimento received its first performance by the Harvard Musical Association.

Jonathan B. Elkus' opera "The Outcasts of Poker Flat" received its premiere at Lehigh University in Bethlehem, Pa., April 16.

Solomon Pimsleur had a number of his works performed at a concert at Columbia University.

The New Haven Symphony gave the world premiere of **Quincy Porter's** Concerto for Harpsichord, at Yale University on Jan. 19.

Percy Grainger's new opera, "Let's Dance Gay in Green Meadows", was premiered in Fergus Falls, Minn.

Ivan Davis

Texan Wins Liszt Prize

In the first local Franz Liszt Piano Competition, held in Town Hall in New York on April 25, the first prize was awarded unanimously by the judges to Ivan Davis. The 28-year-old Texas pianist competed in the finals, which were open to the public, against Jacob Maxin, 30-year-old native of Philadelphia now living in New York, and George Katz, 27-year-old Brooklynite now on the faculty of Ohio University. The three finalists had been chosen from a field of 21 contestants from all over the country by a committee headed by Abram Chasins.



Bakalar-Cosmo

Ivan Davis, left, winner of the first Liszt Competition, receives award from Dimitri Mitropoulos at Town Hall

The award was presented by Dimitri Mitropoulos, the eminent conductor, who in turn had been introduced by Henry Levinger, executive secretary of the Franz Liszt Sesquicentennial Committee, formed to commemorate the 150th anniversary of Liszt's birth and sponsor of the contest. Mr. Davis was given a \$500 cash award and a Town Hall recital next season, the gift of William Goetz, producer of the forthcoming film on Liszt, "Song Without End"; an appearance with the Little Orchestra Society, conducted by Thomas Scherman; a recital tour next season under the auspices of the National Association of Concert Managers; and a recording contract with Colpix Records.

In his speech, Mr. Levinger announced that Mr. Goetz would repeat his donation to guarantee a second Liszt competition in 1961.

On May 4, Mr. Davis received a \$1,000 prize from Mrs. Rilda Bee O'Bryan Cliburn, mother of Van Cliburn. It was presented in memory of Arthur Friedheim, a pupil of Liszt, with whom Mrs. Cliburn had studied at the Institute of Musical Art (now the Juilliard School of Music).

CONTESTS

Friends of Harvey Gaul Composition Contest. For a piano solo not to exceed ten minutes. Sponsored by the Friends of Harvey Gaul and the Carnegie Institute of Technology. Prize of \$300. Open to United States citizens. Deadline: Nov. 1, 1960. For further information write The Harvey Gaul Contest, Department of Music, Carnegie Institute of Technology, Pittsburgh 13, Pa.

Illinois Opera Guild Auditions of the Air. For promising operatic talent. Prize of \$1,000. Second Prize of \$500. Open to Midwest singers from 20 to 35. Deadline: Oct. 15, 1960. For further information write Opera Guild Auditions Board, WGN, Inc., 441 N. Michigan Ave., Chicago 11, Ill.

Director's Awards in Music Composition. For mixed instrumental ensemble of not less than three and not more than eight instruments from ten to 20 minutes in length. Sponsored by the Pacifica Foundation. Prizes of \$300 each. Open to all United States residents. Deadline: Sept. 30, 1960. For further information write: Director's Awards, KPFA, 2207 Shattuck Ave., Berkeley 4, Calif.

Charles L. Gibson won the Canadian Women's Club of New York's annual scholarship fund award. The award will finance further study for the young baritone.

Lueanne Ragle was chosen winner of the Metropolitan Opera Guild's 1960 vocal scholarship. Miss Ragle is a senior at Forest Hills High School, New York.

The Cleveland Orchestra is accepting applications for a Kulas Fellowship program for the training of young conductors. Each grant carries a stipend of \$1,000. Fellows will attend all rehearsals, concerts, and recording sessions of the or-



BMI Archives

Elliot Carter, who won this year's Pulitzer Prize in music for his Second String Quartet, given its premiere at the Juilliard School of Music

chestra, and confer with George Szell on problems of technique and interpretation. They will also observe all facets of the orchestra's administration and conduct one concert under the guidance of Mr. Szell.

Constance Knox won second prize in the Maria Calans International Piano Competition in Barcelona, Spain.

Austin Reller, 19-year-old violinist, won the \$275 first prize given by the Junior League of Fresno Young Artist Awards. Second prize winner was Roy Bogas, and third-prize winner was Justeen Widoff.

The annual harp contest sponsored by the United Irish Counties Association will be held June 19 at Hunter College, Bronx, N. Y. Prizes will include a new Troubadour model harp donated by Lyon & Healy as well as other harp merchandise. First-prize winners in each group will be presented in a concert at Town Hall in November.

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DANCE IN NEW YORK

Ballet Theatre

Twenty Years Old

The American Ballet Theatre, which launched an epoch of historical importance with its first performance, at the Center Theatre in New York on Jan. 11, 1940, opened its 20th anniversary season of three weeks at the Metropolitan Opera House on April 19.

The season actually got under way on the second night, for the opening program was poorly chosen and found the company and orchestra underrehearsed and suffering from first-night nerves. William Dollar's "Chopin Concerto" has always been a great bore, and its tepid neo-classicism needs far more polished dancing than it received on this occasion to make it palatable.

Lupe Serrano, the magnificent, was sadly miscast in just about the only type of role which she could not do well—one of limpid, lyric classical beauty. Her attacks were hard; her execution tense; and the inner musicality was smothered by her virtuoso approach. Erik Bruhn, on the other hand, made Mr. Dollar's choreography look better than it was. Ruth Ann Koesun, in a brilliant dramatic role, which she danced beautifully, might well have changed places with Miss Serrano. The corps, made up of young, eager, hard-working dancers, was too raw to create the atmosphere of elegance that this ballet requires. Irving Owen played the solo part of Chopin's F minor Concerto efficiently, if not poetically.

Antony Tudor's "Pillar of Fire", which made Nora Kaye a star when it had its world premiere on April 8, 1942, at the Metropolitan, found Miss Kaye as magnetic, as shatteringly dramatic as ever in her role of Hagar. Also from the original cast was Lucia Chase, whose performance as the Eldest Sister remains a masterpiece of mime and acid-etched psychological portraiture. But, alas, the rest of the cast did not measure up to these standards, and the orchestra under Kenneth Schermerhorn made hash of Schoenberg's glorious score.

Ady Addor, a promising young Brazilian dancer who joined the company in 1957, only touched the surface of the character of the Youngest Sister. She missed the youthful charm, the unconscious cruelty of the girl and made her merely malicious and petulant. Even more ineffectual was Tommy Rail, as the Young Man from the House Opposite. He had neither the physical presence nor the psychological penetration to capture the animalism, the ruthlessness, and the arrogance of this unlovely creature. As the Friend, Glen Tetley performed with dignity, if a bit pallidly. The other dancers obviously strove to capture Tudor's magical style, but with only partial success.

It was a fatal error to follow this inward, deeply moving dramatic masterpiece almost immediately with a serving of French dessert in the form of Serge Lifar's "Pas et Lignes", set to Debussy's "Petite Suite". But, forgetting the psychological jar involved, this pas de deux, consummately danced by the delectable



American Ballet Theatre: Royes Fernandez, Lupe Serrano in "Lady from the Sea"

Claude Bessy and the impeccable Royes Fernandez, proved quite charming, in its mannered, sophisticated way. It was its first New York performance.

The evening closed with a spirited performance of Fokine's mammoth ballet "Bluebeard".

On April 20, the company added a distinguished ballet to its amazingly varied repertoire when Birgit Cullberg's "Lady from the Sea" (inspired by Ibsen's play) had its world premiere. The score for this work was provided by Knudaage Riisager, and the costumes and scenery by Kerstin Hedeby. Jean Rosenthal, whom every choreographer prays for, had planned the lighting with her accustomed mastery.

Miss Cullberg has simplified the psychological motivations of the Ibsen play, to make them effective in dance terms. In the ballet, the relation of Ellida and the Sailor (as he is called) is elaborated and romanticized and the perspectives are altered, so to speak.

Miss Cullberg has been eclectic in her choreography, but it remains hers. Like Handel, she is a masterful borrower. There are reminders of Tudor, of Balanchine, of Graham and other moderns, yet everything bears the stamp of her own personality. She has been most successful in the most difficult of her tasks—the portrayal of the sea itself. This section is rather modern dance than ballet in its technical aspects and it is memorable for its plastic beauty and imaginativeness. The wave-like movement on the floor and in gliding group passages, the marvelous visions of Ellida driving and skimming over the waves, the constant play of forms and shapes are superb. Also masterly is the pas de deux of Ellida and the Sailor, with its highly erotic overtones and intricate interweavings.

The Riisager score alternates between

chromatic literalism in the windswept, plashing sea passages and a rather grim diatonic palette for the land episodes. It is theatrically serviceable without being in any way distinguished. Miss Hedeby has costumed her principals well but her scenery is rather pedestrian.

As Ellida, who is onstage throughout, Miss Serrano was unforgettable. Even in the overlengthy opening scene, her power to sustain and project was fantastic. Royes Fernandez, who had taken over the role of the Sailor from Erik Bruhn at short notice, when Mr. Bruhn suffered a foot injury, made a poetic and appealing Sailor—too gentle, too soft and considerate, perhaps, but a convincing figure. And he danced splendidly. Like Mr. Bruhn, he combines a well-nigh faultless technique with dramatic insight and fantasy. Glen Tetley looked too young for Wangel, but Miss Cullberg had made little of his role in any case. As the daughters Elisabeth Carroll and Janie Barrow were effective if a bit too obvious. Mr. Schermerhorn conducted.

The evening opened with an atmospheric "Sylphides". Ady Addor, who danced the first Mazurka, has some bad habits and mannerisms that mar her otherwise admirable technique. She shows strain in the neck; and her hands and wrists are much too loose and floppy. At one point it looked as if she were beating time with them! And her facial expression sometimes becomes forced and artificial. I would not harp upon these defects if I did not think that she is a gifted young artist—too promising to allow such habits to grow upon her.

Irene Alpinee was heavy and unpoetic, but Ruth Ann Koesun danced the Prelude with her accustomed magic, and Scott Douglas preformed his deceptively difficult role well. "Pas et Lignes" was repeated and the evening ended with a lively performance of Lichine's "Gradua-

ion Ball". Ivan Allen was a perky First Junior Cadet, and Miss Koesun, Miss Addor, Fernand Nault (Headmistress), Darrell Notara (General), and the others all contributed to the gaiety.

Owing to the illness of Alicia Markova, an equally illustrious Alicia—Alicia Alonso—stepped in and gave us a poignant and technically breathtaking performance of the title role of "Giselle", on April 21. Erik Bruhn being also unable to appear, the indispensable Royes Fernandez danced the role of Albrecht—and danced it with superb technical elegance and bravura as well as poetic ardor. For some years I have been saying that Mr. Fernandez would someday join the illustrious ranks of Igor Youskevitch and Erik Bruhn at the top of his profession, and now that he is getting an opportunity to show his abilities to their full, I think that he is justifying my faith. A true *danseur noble*, Mr. Fernandez has now gained the confidence and powers of projection to set off his technical mastery.

Lupe Serrano has always been a magnificent Myrtha, and she surpassed herself at this performance. The corps, alas, was shaky and insufficiently rehearsed, and Kenneth Schermerhorn and the dancers frequently had different ideas about tempos. Nonetheless, this was a memorable "Giselle". The evening opened with a colorless performance of John Taras' "Designs With Strings" and closed with an exuberant one of Jerome Robbins' "Fancy Free", with Scott Douglas, Eric Braun, and John Kriza as the three Sailors, and Muriel Bentley and Christine Mayer as the girls they pick up.

Miss Serrano and Mr. Fernandez glittered in Balanchine's every lovely "Theme and Variations", which opened the program on April 22. "Pillar of Fire" was again coupled with a brittle *pas de deux*, but Alicia Alonso and Igor Youskevitch danced the "Don Quixote" excerpt so dazzlingly that one forgot one's annoyance at this tactless programming. Their reception was all that anyone could wish and it was fully deserved. Ady Addor proved her versatility as the Cowgirl in Agnes de Mille's "Rodeo", with Darrell Notara and John Kriza equally eloquent in the roles of the Head Wrangler and Champion Roper. But this ballet is a third too long and Miss de Mille's choreography looks pitifully thin and cute in many passages today.

Since it is safe to prophesy that the world will little note nor long remember either the music or the choreography of "Dialogues (Serenade for Seven)", Herbert Ross's ballet set to Leonard Bernstein's score, which had its American premiere on April 26, the critical tale of this dismal work may be kept brief. Even the genius of a Balanchine would have been baffled by the thematically feeble, structurally loose, and stylistically wavering music of Mr. Bernstein. Although the composer has told us that it was inspired by a re-reading of Plato's "Symposium", this composition evokes about as much of the lofty beauty, wisdom, and fantasy of Plato as the music of Victor Herbert evokes (let us say) Milton's "Paradise Lost".

Mr. Ross has divided his ballet into seven sections headed by the names of the characters, but no portraiture is intended. Apart from a few ingenious lifts and other passages, the movement is labored and pedestrian; it seldom flows or evolves. And at the close, Mr. Ross breaks down into low comedy and borrows a large chunk of Jerome Robbins' "Interplay" for a coda that clashes with the preceding material. Florence Klotz's costumes, of grey jerseys

over black tights are dowdy and unbecoming, and even Jean Rosenthal's decor is depressing, a sort of faded graph effect. Jan Tomasow played the violin solo part devotedly and the hard-working Kenneth Schermerhorn (who is conducting all of the ballets this season) did what he could.

Badly miscast was Nora Kaye, whom Mr. Ross has not used with his usual brilliant imagination. Her lyrical passages were heavy and her comic ones forced. Glen Tetley had some pixyish passages of virtuosity that would have been good for musical comedy. And Scott Douglas, Christine Mayer, Tommy Rall, Ady Addor, and Royes Fernandez all demonstrated their artistry by dancing as if their roles made sense.

The evening opened with a taut and atmospheric performance of Eugene Loring's "Billy the Kid". Outstanding were John Kriza in the title role; Ruth Ann Koesun, as the Sweetheart and Mother; Felix Smith, as Pat Garrett; and Glen Tetley, as Alias. Fokine's "Bluebeard" was the dessert.

A stirring performance of Birgit Cullberg's splendid ballet "Miss Julie", and a memorably elegant one of Anton Dolin's charmingly mischievous "Pas de Quatre" were highlights of the program on April 28. Claude Bessy took the title role of "Miss Julie" and danced it with great technical brilliance and considerable dramatic power. She has not gotten as deeply inside the skin of the character as Violette Verdy, but she is enormously effective, especially in the scenes of abandon and

temptation in the barn and kitchen. The dialogue of the legs between Miss Julie and the Butler in the climax of the kitchen scene reached a peak of frenzied sexual excitement that was a joy to watch. But Miss Bessy captured many of the tragic aspects of the character, too.

Erik Bruhn (whom I am tempted to salute as the greatest of living male ballet dancers) was transcendent. Not only was his movement technically magnificent but his dramatic projection of Jean's servility, cowardice, brutality, and curious inverted pride was marvelously vivid. He is the complete artist. As Anders, Basil Thompson danced with breathtaking abandon and vividness and high praise should also go to Darrell Notara, Ivan Allen, Christine Mayer, Andre Deckman and the corps. "Miss Julie" is true "ballet theatre" of a high order.

Utterly beguiling were Alicia Alonso (Taglioni), Ady Addor (Grisi), Lupe Serrano (Grahne), and Ruth Ann Koesun (Certo) in Dolin's affectionate tribute to a bygone era. Miss Alonso (like Markova) put just the right amount of subtle malice into her inflections of gesture and mime, and Miss Serrano rivaled her in flawless virtuosity and finish. Miss Addor overdid her comedy (she has a tendency to overact), but danced well, and Miss Koesun was a lyric delight.

The evening opened with Herbert Ross's "Dialogues", "Fancy Free", that choice bit of balletic Americana, was the closing work. The indispensable Kenneth Schermerhorn again conducted everything.

—Robert Sabin



Friedman-Abeles

"Figure in the Carpet", Balanchine's new work for the New York City Ballet

New York City Ballet

Iranian Spectacle

A spectacular addition to the repertoire of the New York City Ballet, and another bright feather in the cap of its choreographer, George Balanchine, was unveiled at the City Center on April 13.

Called "The Figure in the Carpet", the lavish, hour-long diversion was created in honor of the Fourth International Congress of Iranian Art and Archeology which met in New York last month under the sponsorship of President Eisenhower and

the Shah of Iran. It is not, however, an Iranian ballet, although it is based upon the polyphonic concept of the development of Persian carpet art as set forth by Arthur Upham Pope, authority on Persia and director of the congress.

Rather, it is a theatrical spectacle of vast proportions utilizing virtually the entire ballet company, stunningly dressed and elegantly mounted with a huge Persian carpet design as the central motif and a grand finale with a real fountain spurring graceful streams of water in the background. In form, it is a court ballet reminiscent of the 18th century, the heart of which is a series of elaborate divertisse-

ments representative in costume and suggestive in movement of various nationalities—Chinese, Scottish, West Indian, Spanish, etc. A philosophic introduction to this depicts the sands of the desert and a symbolic weaving of the storied fabric. The music, oddly, yet not inappropriately, is that of Handel's "Fireworks" and "Water Music" suites.

There is not space, unfortunately, to credit individually all of the splendid soloists and ensemble groups, but one will not soon forget the brilliant performances of Melissa Hayden and Jacques d'Amboise as the Prince and Princess of Persia in an elaborate pas de deux; Violette Verdy in a desert scene variation; Patricia Wilde and Nicholas Magallanes in the deliciously funny Chinese turn; Diana Adams and four youths in Scottish Highland garb; Mary Hinkson (of the Martha Graham company) and Arthur Mitchell as an African twosome; Edward Villella, Susan Borree and Suki Schorer in a grand pas de trois, *et al.*

The technique throughout was that of modern ballet, and so consistently fresh and inventive were Mr. Balanchine's ideas that, despite the length of the work, there were no dull or merely routine episodes. It might be strengthened, however, by shortening through elimination of some of the *de capo* material. The only thing that got a bit tiresome was the sameness of Handel's music with the high-range trumpets forever bleating out of tune.

—Ronald Eyer

The New York City Ballet's final engagement at the City Center for the 1959-60 season opened on March 29 for a period of four weeks. A brief but engaging novelty in the form of a Pas de Deux for Violette Verdy and Conrad Ludlow had its premiere initial program. Choreographed by George Balanchine to unfamiliar music by Tchaikovsky that he had written for "Swan Lake" and then discarded, the work has a playful romantic air, abetted by Karinska's softly flowing costume and floral hairpiece for Miss Verdy. These two dancers had a fair share of difficult steps to perform, but these were calculated less to produce a brilliant effect than a kind of gracious, sometimes airy charm. Miss Verdy captured the mood of light enchantment perfectly with her superb technique and radiant personality. Mr. Ludlow danced his variations neatly but without quite the buoyance to match Miss Verdy's. The evening also offered "Divertimento No. 15", "Apollo", and "Stars and Stripes".

—Raymond Ericson

Juilliard School

Limon, Tudor Novelties

Juilliard Concert Hall, April 8.—The first of four evenings—two for modern, two for ballet—at the Juilliard School of Music drew a large audience. Most of the excitement was focused on the final item of a three-part program, "Barren Sceptre", with choreography by Jose Limon in collaboration with his partner at this premiere, Pauline Koner.

Also having its first performance was Ruth Currier's "Toccata", danced by Miss Currier, Betty Jones, Chester Wolenski and Harlan McCallum to a vocalise for soprano (Perryne Anker), flute (Marilyn Laughlin), cello (David Moore) and piano (Abraham Stokman) by Henry Cowell. "Toccata" is essentially a lyric

suite. The mood is romantic, and Miss Currier has created a graceful series of dance patterns in a style that is easily accessible to the viewer. Pauline Lawrence's costumes and Thomas DeGaetani's lighting were important contributions to a delightful opening piece.

Mr. Limon and Miss Koner have based their new work on "Macbeth", with Gunther Schuller's Music for Violin, Piano and Percussion to accompany them. Mr. Limon portrays Macbeth, with Miss Koner as his wife. Mr. Schuller's score underlines the tension, the scheming and the briefly expressed exaltation of this ill-fated pair. "Barren Sceptre", whatever Miss Koner's choreographic contribution, is a stirring work bearing Mr. Limon's strong dramatic stamp.

Doris Humphrey's stately "Passacaglia and Fugue in C Minor", directed by Mr. Limon, was given an earnest and somewhat uneven performance by the Juilliard Dance Ensemble led by Chester Wolenski, an alumnus. The music was played on the organ by Lorna Da Costa. Mr. Wolenski took quite a fall just as "Passacaglia" was nearing its climax, and this was, naturally, unnerving for the young and willing dancers.

Frederick Prausnitz conducted the Cowell and Schuller scores.

—Wriston Locklair

Juilliard Concert Hall, April 9.—A program of ballet arranged and directed by Antony Tudor was presented by the Juilliard Dance Ensemble. The new works were Gilbert Reed's "The Clowns" and Mr. Tudor's "A Choreographer Comments"; New York premieres were Mr. Tudor's "Little Improvisations" and La Meri's "The Seasons".

"The Clowns", to Britten's Fantasy for Oboe and Strings, Op. 2, was not as light-hearted as the title suggests, but the choreography mirrored the music in its intimations of sadness and despair beneath the lighter, lyrical element. It had a communicative performance by three of the four guest soloists of the evening (the fourth was Chester Wolenski): Ilona Hirschl, Nancy Reed, and Bruce Marks.

"A Choreographer Comments", to the Schubert Octet, provided in each of its ten sections variations on a basic ballet move-

ment or position. It was very skillfully done, whether in harmony with the songfulness of the music or farcical in nature. Just as ingenious were the "Little Improvisations" (Schumann's "Kinderszenen"), a duet wonderfully danced by Mercedes Ellington and William Louthier. This work deals with a wide range of touching human emotions.

La Meri's choreography for "The Seasons" (Vivaldi) is closely related to the music in gesture and over-all patterns of movement. It is a vivid, strongly designed work, largely in modern dance idiom rather than balletic. Also danced by the students were "Ballet de Neuf Danseurs" and "Trois Entrées Espagnoles" (from Campra's "L'Europe Galante"), reconstructions by Helmut Kluge from the dance script of Raoul Feuillet. These were highly stylized court ballet sequences dating from about 1700, as graceful, but not as ebullient or interesting, as the music. The program was repeated April 12.

—David J. Baruch

Martha Graham

Greek Cycle Extended

Once again Martha Graham's "Clytemnestra", that gigantic vision of love and hatred, birth and death, beauty and horror, murder and resolution launched a two-week season at the 54th Street Theatre on April 25. And once again, Miss Graham and her incomparable company (probably the strongest of its kind in the world today) gave a performance of this timeless tragedy on Grecian themes that left us all shaken and uplifted. I know of no experience in the modern theatre with which to compare it, so original is its approach, so searching its use of dance and acting, so penetrating and pervasive its psychological insight.

Miss Graham has been called with justice "the American Duse", and there is in her dancing and acting the overwhelming directness that Bernard Shaw immortalized in his praises of the great Italian artist. Her heartbroken, frantic pleadings when her daughter, Iphigenia, is sacrificed; her sinister graciousness when she welcomes home the husband she has resolved to murder; her terrible defiance when she clasps the sword to her breast like a token of love, after she has done the deed; her majesty in the Underworld, where she seeks to justify herself—these are but climactic moments in a performance that covers a vast range of emotion and thought.

But no less wonderful than this central role are the other characterizations—the awesome Messenger of Death (David Wood); the arrogant and cruel Agamemnon (Bertram Ross); Electra, frantic with hatred and the desire for vengeance (Helen McGehee); the weak, sensual Aegisthus (Paul Taylor); the exquisite and infinitely pathetic Iphigenia (Yuriko); lovely, unknowing Helen of Troy (Ethel Winter); the majestic King Hades (Gene McDonald); Cassandra, frantically aware and unable to reach the others (Linda Hodes); poor tortured Orestes (Bertram Ross). (I should add that some of these roles are shared by other dancers in different acts, but I have listed those who are most important in them.) The chorus, too, is handled with a power and mastery that inspire the dancers to their utmost.

Halim El-Dabh's curious, raucous, spotty score again seemed right for the work, with Bethany Beardslee and Grant



Juilliard School

Jose Limon and Pauline Koner as Macbeth and his wife in "Barren Sceptre"

Williams as soprano and tenor soloists. It was sensitively conducted by Robert Irving. Jean Rosenthal's lighting, as always, seemed an integral part of the performance. Isamu Noguchi's beautiful, but always functional, setting and the magnificent costumes (those of the women, after designs by Helen McGehee) added to the unforgettable majesty of the staging.

Miss Graham (who is unceasingly creative) has made important changes in the choreography—some of them good and some of them questionable. Her own role has been filled out and strengthened in its choreography, to its benefit. There is a superb long solo for Cassandra when Clytemnestra murders Agamemnon, which I do not remember in the original version. But the most drastic changes are in the Epilogue. Even in Act I, Miss Graham has elaborated the movement of the chorus a bit too much, I feel, but her transformation of the final passage is what I most strenuously object to. Here we have two virtuosic solos for Pallas Athena and Apollo that detract from the mystical mood, and the dance of the furies has been curtailed.

There are also far too many colored scarves and other touches of external theatre here. Miss Graham, too, might well dispense with the violet and red scarves that she has adopted for herself, cleverly as she uses them. "Clytemnestra" should be kept simple, for its very simplicity is infinitely rich. On the other hand, the reconciliation between Clytemnestra and Orestes which she has added in the final scene is deeply moving and dramatically right. She will doubtless prune away some of the elaborations once she has tested them in the theatre. In any case, the work is a towering masterpiece that is making history.

The first of the season's two novelties, Miss Graham's "Acrobats of God" had its world premiere on April 27. The title refers to a sobriquet given to the early Church Fathers who went to meditate and pray in the desert—"athletae Dei" ("athletes of God"). And since Miss Graham has always believed in and practised the sacredness of dance, this title is admirable for her "celebration in honor of the trials and tribulations, the disciplines, denials, stringencies, glories and delights of a dancer's world".

But in this exquisitely humorous and virtuosic work she concentrates on the glories and delights and lets us infer the incredible self-discipline and sacrifice that are part of every real dancer's life. True, there is a man with a whip—but he never frightens us or the performers. And there is a barre—a marvelous, sausage-like red platform designed by Isamu Noguchi—but it is not a symbol of merciless drudgery here so much as a happy reminder of work well done. As for Miss Graham herself, she walks through the piece, clad in a stunning silk dress in broad parallel stripes, commenting with gesture and mime as only she can, and visioning forth for us the dominant repose of the central creator and guide.

"Acrobats of God" is movement for its own sake—the sheer joy of strong, perfectly trained bodies executing choreography of fantastic ingenuity and theatrical brio. Not for nothing did Miss Graham collaborate with George Balanchine in the New York City Ballet's "Episodes". There are hilarious references to Balanchine in the insane lifts and positions of certain passages of Miss Graham's work, and there are plentiful sly comments on classical ballet technique, together with



Arnold Eagle
Bertram Ross as Thanatos, Gene McDonald as Admetus, and Martha Graham in the title role of her new work, "Alcestis"

those on modern dance. At one point, the girls do plies on top of the "barre", while the boys stand on their heads underneath and mirror them upside down. At another, Helen McGehee comes down to the footlights, stands on her head, and does a solo with her legs that confounds the laws of gravity. But it must not be thought that these are mere stunts; all of the movement is beautiful and meaningful, apart from its comedy.

Noguchi pokes fun at himself in the charming set, with its varicolored "objects" that descend from above the stage. And the Surinac score has exactly the right touch (with a hint of Spanish seasoning). Three mandolinists on stage add a formal atmosphere. The performances by the superb company have to be seen to be believed.

"Alcestis", the second novelty of the season, had its world premiere on April 29, on a program with "Embattled Garden" and "Diversion of Angels". It is another in that great cycle of dance dramas on Greek themes that Miss Graham has created, but it is quite different from any of the preceding ones and bears a kinship to "Dark Meadow" and other ritualistic works that have preceded it. I should add at once that it is ravishingly beautiful.

In this retelling of the story of Alcestis, who offered to die in place of her husband, Admetus, but who was rescued from the clutches of Thanatos (Death) by Hercules. Miss Graham has embodied "a festival of the seasons—the death of Winter, the triumphant return of Spring". It is uncanny how she has achieved this, not merely in the ritual character of much of the choreography, but in the archaic setting by Isamu Noguchi, and in the wonderful costumes she has designed. The contrast of wintry grays with spring pinks and reds is intoxicating.

As Alcestis, Miss Graham was at once the loving young wife, the terrified victim

of death, and the symbol of eternal change. Gene McDonald was a touching Admetus, weak, yet warm-hearted and lovable, in spite of his cowardice. Bertram Ross summed up the majesty of death in a performance that once again brought out his profound poetic insight into Miss Graham's intentions.

And as Hercules, who comes as a drunken, roistering guest, but is changed into an heroic rescuer, when he finds that his host's wife has just died, Paul Taylor was magnificent.

The Noguchi set consists of a gigantic stone wheel that becomes a table and a dais; the half of a huge, square stone gateway that undergoes similar miraculous transformations; and a bier that also acts as a ramp. Only Miss Graham would have thought of how it could be integrated with the dance ritual. Vivian Fine's score was something of a disappointment. It is dignified and unobtrusive, but it does not follow the change from winter to spring but retains a wintry pallor throughout.

The chorus in this work is a Who's Who of the dancers' world: Helen McGehee, Ethel Winter, Linda Hodes, Mary Hinkson, Akiko Kanda, Bette Shaler, Ellen Graff, Carol Payne, David Wood, Richard Kuch, Dan Wagoner, Robert Powell, and James Gardner. Of these, more than half are veteran soloists in their own right. The women are clad exquisitely in rose pink, the men are clad in practically nothing at all, and their movement forms a series of unforgettable plastic compositions, always tinged with a sense of timelessness.

The other works in this incomparable season were "Night Journey" and "Seraphic Dialogue". What a revelation they offer of the fantastic range of Miss Graham's creative genius—from stark Greek tragedy to lyric and mystical vision!

—Robert Sabin

ORCHESTRAS IN NEW YORK

New York Philharmonic Plays Avant-Garde Works

New York Philharmonic, Leonard Bernstein, conductor. Stefan Bauer-Mengelberg (percussion), Arnold Gamson (woodwinds), Seymour Lipkin (brass), Howard Shanet (French horns), assistant conductors. Mieczyslaw Horszowski, pianist. Marni Nixon, soprano. Carnegie Hall, April 2:

Concertino for Strings, No. 4, in F minor Pergolesi
Piano Concerto in B flat, K. 595 Mozart
"Antiphony One" Henry Brant
"Improvisation sur Mallarmé I" Boulez
(First United States performance)
Concerted Piece for Tape Recorder and Orchestra Luening-Ussachevsky

After commemorating the 250th anniversary of Pergolesi's birth with a work of doubtful authenticity, Mr. Bernstein and the orchestra joined the distinguished pianist Mieczyslaw Horszowski in a performance of Mozart's last piano concerto that was as revelatory of musical values as it was gem-like in its perfection.

Following intermission, Mr. Bernstein got down to the main business of the week which was "The Search for New Techniques". This was the second in a series of programs surveying "Twentieth-Century Problems". Since the new works presented as many problems for the listeners as they did for the composers



Mieczyslaw Horszowski

and performers, Mr. Bernstein wisely prefaced each with a few explanatory remarks. For "braving the perils of this experiment", Mr. Bernstein promised his audience a bonus at the end of the concert—an unscheduled performance of Ravel's "La Valse". "If you think," he added by way of afterthought, "that we want to end this program on a glamorous note—you're right!"

"Antiphony" is nothing new to those versed in the history of church music. Brant's "Antiphony One", however, makes deliberate use of the principle for its own sake by dividing the conventional orchestra into five groups—strings, woodwinds, horns, muted brass and percussion—each of which, stationed at strategic points around the auditorium, plays its own score under its own conductor. In this performance, the strings were onstage but turned around so that the performers backs were toward the audience. Mr.

Bernstein, as master conductor, stood at the back of the stage facing the auditorium and in sight of the other groups who were scattered in various sections of the balcony, dress circle and boxes. The strings alone, as Mr. Bernstein explained, were divided into five parts each of which was scored in a different key. Since the same was true for the other groups, the resultant sounds, happily, thanks to the law of diminishing returns, had a way of canceling themselves out. With all due respects to Mr. Brant's fecund imagination in thinking up this conglomeration and getting it down on paper, the net effect, after the novelty wore thin—and it wore thin quickly—was one of wearisome sameness. Charles Ives did this sort of thing infinitely better.

Boulez's "Improvisation" on a Mallarmé poem for "one fifth" of an orchestra, as Mr. Bernstein put it, and soprano, is, to quote Mr. Bernstein again, for all of its four-minute performance time, a work so "enormously difficult and complex" that it "makes the 12-tone system seem old-fashioned". Besides the intricate melismatic vocal line, which was expertly sung by the attractive Marni Nixon, Boulez's setting is scored for harp, tubular bells, and a variety of drums, gongs and cymbals. The whole creates a weird, exotic and oriental melee of sound that bears little relationship to music as we know it, but may foreshadow the path the art is likely to take in the space age.

Going even a step further in this respect, Otto Luening and Vladimir Ussachevsky, with their Concerted Piece for Tape Recorder, which was especially written for this series, have dehumanized the art as well. The sounds produced by the Tape Recorder exist, as Mr. Bernstein pointed out, only on tape and bear no relationship whatsoever to the sounds heard in nature. No doubt, these sounds are fascinating in themselves. With them too, the complete atomization of the scale and Western harmony is now possible. The Concerted Piece, too, points the way to the future. Whatever else may be said for these new works, they provided much food for thought—disquieting thought, perhaps, for those who like to keep their feet firmly planted on the good earth.

—Rafael Kammerer

Tebaldi Soloist In Benefit Concert

New York Philharmonic, Leonard Bernstein, conductor. Renata Tebaldi, soprano. Carnegie Hall, April 4:

Overture to "L'Italiana in Algeri" Rossini
"Selva opaca" from "William Tell" Rossini
"L'altra notte" from "Mefistofele" Boito
"Italian" Symphony Mendelssohn
"Io son l'umile ancella"; Introduction to Act IV; "Poveri fiori" from "Adriana Lecouvreur" Cilea
"Capriccio Italien" Tchaikovsky
"Ebben, ne andro lontana" from "La Wally" Catalani
"Signore, ascolta!" from "Turandot" Puccini

Vocal glamor and aural excitement prevailed to an extraordinary degree in this benefit concert for the Pension Fund of the Philharmonic. The capacity audience was alive with expectation before Miss Tebaldi appeared; by the end of the evening the applause and cheers for the soprano, Mr. Bernstein, and the orchestra had become a deafening, seemingly inexhaustible clamor. Given the artists and the shrewdly devised Italian, or Italian-inspired, program, the enthusiasm was wholly warranted.

Miss Tebaldi was in excellent form, the slight edge that has crept into her voice in recent years actually adding to the burn-

ing brilliance of its impact. At their strongest, the tones blazed through the auditorium as if in search of vaster spaces; at their softest they had the shifting gleam of velvet. The two arias from "Adriana Lecouvreur" were particularly moving, for the soprano's emotional identification with the words and music was almost unbearably intense and poignant. Nor could she have asked for better support than that provided by Mr. Bernstein and the orchestra. Indeed, the conductor's rapport with Miss Tebaldi inspired the wish that he could be heard before too long at the opera house some 18 blocks south on Broadway.

On his own, Mr. Bernstein had a field day with the "Capriccio Italien". The Philharmonic, apparently reveling in its own incredible virtuosity, responded to the conductor's vivid interpretation with a performance so stunning it had the audience roaring before the last measures had been played.

—Raymond Ericson

Serkin Soloist With Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy, conductor. Rudolf Serkin, pianist. Carnegie Hall, April 5:

Passacaglia Robertson
Symphony No. 94 Haydn
"Bacchus et Ariane" Suite Roussel
Piano Concerto No. 2 Brahms

The effect of Rudolf Serkin's performance of the Brahms B flat Concerto on this occasion was a potent and moving one. It was as near a perfect interpretation of this work as I hope to hear. Not note perfect to be sure, but musically ideal. Eugene Ormandy was never timid about making the orchestra play out, but he did not overdrive it. There was an incomparable oneness between his forces that enabled them to bend and shape the music, especially with the brilliant attacks and crisp rhythm. Perhaps the peak was reached in the sublime slow movement in the section before the recapitulation, where the piano has arpeggiated figures against the sustained chords in the orchestra; and that glorious moment when the solo cello re-enters with the "Immer leise" theme. In all, a performance to treasure.

The program opened with the Passacaglia of Leroy Robertson, a composer from Utah. The work is post-Romantic in idiom. The opening theme is in the classic minor Passacaglia pattern. Mr. Robertson treats the theme with a Baroque literalness but without turning this to his advantage by making it continually gather momentum. He allows the work to bog down too often its own good. He is successful in keeping the variations from becoming oversectionalized but too many diverse harmonic elements crop up in the course of the piece.

The Haydn symphony was too exaggerated. The Vivace of the first movement and the Allegro molto of the last were closer to vigorous prestos. Mr. Ormandy tended to fuss too much with dynamics in the slow movement and reduced the Menuetto to a heavy beer-hall dance. But the orchestra hit its stride with Roussel's "Bacchus et Ariane". —John Ardoin

Sacred Works Offered By Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Adele Addison, soprano; Regina Sarfaty, mezzo-soprano; Robert Merrill, baritone; Rabbi Judah Cahn, speaker; Choirs of the Metropolitan Synagogue and Community Church of

New York, Maurice Levine, director.
Carnegie Hall, April 9:

PERGOLESI FESTIVAL—III
20th CENTURY PROBLEMS IN
MUSIC—III (THE SEARCH FOR GOD)
"Stabat Mater" Pergolesi
"Avodath Hakodesh" Bloch

Leonard Bernstein offered a pre-holiday choral program which contrived to celebrate both the Christian Easter and the Jewish Passover. His program title, "The Search for God", was appropriate also in the very contrasting emphases of the two works. Ernest Bloch's "Sacred Service" (1933) is one of the most powerfully and ruggedly masculine of modern religious compositions, while the Pergolesi is of the utmost delicacy.

The Catholic worship of the Virgin surely has been given no more sweet and soothing expression than this setting of the "Stabat Mater", the medieval Latin poem of Mary at the cross. It is virtually a series of arias and duets for soprano and alto, with string orchestra and continuo, but with the four-part women's choir entering at appropriate intervals. With the reduced string ensemble on the left, and the ladies on the right, a marvelously clear texture was maintained in each choral section, the gentlest murmur of the violins being distinguishable. Adele Addison and Regina Sarfaty were in good voice and excellent rapport with the quiet tenderness of the performance, culminating in the melting final duet and chorus, "Quando corpus". The Latin pronunciation was not too consistently final.

Both the church and the synagogue choirs participated in both of the works on the program. The entry of the men's voices and full orchestra after the interval was one of Mr. Bernstein's felicitous coups. Juxtaposing the sung text in Hebrew with its spoken prayer in English worked out well too, despite the disparity between the voice of Rabbi Cahn and that of Mr. Merrill. This is one of several Bloch works in which the more reflective parts often seem far less original than the stormy ones. The prelude to Part 3 (Silent Devotion), for example, strongly suggested Vaughan Williams, but as soon as Bloch's fiery genius took over again, that was automatically forgotten. Robert Merrill began most of the passages later taken up by the chorus, and he sang in an exalted manner that did not fail to inspire and carry them along to surging heights of intensity. This performance was dedicated to the memory of the composer, who died last July in Oregon.

—Jack Diether

Steber Soloist In Mozart Program

Symphony of the Air, Robert Lawrence conducting. Eleanor Steber, soprano. Felix Eyle, Violinist. Carnegie Hall, April 13:

MOZART PROGRAM
"Exsultate, Jubilate"; Masonic Funeral Music, K. 477; Concert Arias, K. 374, K. 528; Three arias from "Le Nozze di Figaro"; Ballet music, "Les Petits Reins", K. Anhang, No. 10; Arias from "Il Re Pastore" and "Idomeneo".

Eleanor Steber has long been one of our most sterling Mozartian singers, and much that she sang at this concert reaffirmed this. But, truth to tell, the eminent soprano was in poor voice and often overtaxed by the demands of the program. Her breath control frequently lacked its familiar command and she resorted to an

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injudicious amount of chest tones. She also tended to rush, especially in the coloratura passages.

But one can be grateful for the shining moments of the evening. Her singing of "Deh vieni non tardar", from "Le Nozze di Figaro", was superb in its control and shimmering vocal quality and "L'amerò, sarò costante" from "Il Re Pastore" was a model of exquisite phrasing.

The Symphony of the Air played with an indifference that would be hard to match. Much of this was due to the lame baton of Robert Lawrence.—John Ardoin

Walter Concludes Mahler Festival

New York Philharmonic, Bruno Walter conducting. Maureen Forrester, contralto; Richard Lewis, tenor. Carnegie Hall, April 16:

MAHLER FESTIVAL—IX
Symphony No. 8, B minor
("Unfinished") Schubert
"Das Lied von der Erde" Mahler

How appropriate it was that the greatest of living Mahler interpreters should have conducted the final program in the



Bruno Walter

festival series of the Philharmonic! Great love, great understanding, and the noblest of artistic characters went into Mr. Walter's conducting not only of "Das Lied von der Erde" but of the Schubert "Unfinished".

There was an elemental simplicity in his approach to the music—the simplicity of complete mastery and wholehearted dedication. And at the close, the members of the orchestra applauded Mr. Walter just as gratefully as we in the audience did. They, too, were refreshed and renewed. Like Sir Thomas Beecham, Mr. Walter has the magic of spontaneity—he makes orchestras play with the intimacy, the emotional rapport, the joyousness of a group of friends gathered for an evening of chamber music.

This quality of intimacy, of exquisite sensitivity was especially notable in Mr. Walter's treatment of the Mahler work. Less vehement less dramatic than his interpretations in former years, it seemed subtler, richer in nuances, and even more heartbreaking for its very understatement. Who else achieves such plasticity of tempos, such unflinching beauty and clarity of melodic line (even in the polytonal passages), such miracles of color in the depths and heights of the orchestral palette?

Miss Forrester's voice, with its mingling of cello and bell tones, made one shiver with delight, and she sang with full-

est comprehension of the marvelous poetry. And Mr. Lewis matched her artistry. That miraculous passage in "Der Trunkene im Frühling", culminating in the cry "Der Lenz ist da, sei kommen über Nacht", was almost unbearably poignant.

Mr. Walter, always sovereign in Schubert and Mozart, gave us an "Unfinished" that was spacious in tempo, full of singing line and as touching in its lyricism as it was shattering in those passages in which Schubert reveals to us the dark and tortured depths of his soul.—Robert Sabin

Concert for Children By Symphony of the Air

Carnegie Hall, April 16, 2:30—One never ceases to be amazed at the eager attentiveness children demonstrate during a whole concert presented for their enjoyment. On this occasion these budding young ladies and gentlemen, dressed in their Sunday best and behaving as if they were familiar with the latest rules in diplomatic decorum, sat through Bach's grandiose Fugue in G minor and Debussy's sensitive musical portrait "The Little Shepherd" with all the rapture of persons discovering for the first time the beauty and excitement of great music.

With Leopold Stokowski conducting the Symphony of the Air, this concert, sponsored by the Parents League of New York, Inc., was not only a success for the children but for the numerous mothers and fathers who so patiently answered their kin's innumerable questions. Included in the program were original compositions by four young people, Robert Levin, Joey Alfidi, Ellen Glickman, and Robert Coren. Also heard were works by Purcell, Sousa, Beethoven, Mozart, and Foster. Bob Keenshan, known otherwise as Captain Kangaroo, was the narrator in the performance of Prokofiev's "Peter and the Wolf". The program ended with a group of dances by children from the United Nations International School, accompanied on the bagpipes by G. W. Ramsay.

Mandell Leads Ars Nova Orchestra

Ars Nova Orchestra, Robert Mandell conducting. Vivian Rivkin, pianist; Alfred Zega, baritone; Gerald Goodman, harpist. Carnegie Hall, April 18:

Overture, "The Impresario", K. 486 Mozart
Piano Concerto in E flat major, K. 482 Mozart
Polish Songs (Orchestrated by Ned Rorem) Chopin

(First performance)
Introduction and Allegro Ravel
"Serenade on Poems of Walt Whitman" Kurka

The outstanding performer on this program was Vivian Rivkin. Her interpretation of Mozart's E flat major Piano Concerto was one of the finest I have ever heard. With a warm, solid tone, interpretative individuality and a brilliant sense of style, Miss Rivkin gave this beautiful concerto a flesh and blood character that had an immediacy all its own. The manner in which Miss Rivkin made the searching and elegant pathos of the andante unravel with rich transparency and the jesting and gay moments of the allegro movements bristle with life was nothing short of superlative. Robert Mandell led the orchestra with understanding and care.

Chopin's Polish Songs, Op. 74, orchestrated by Ned Rorem in honor of the 150th anniversary of Chopin's birth, were sung by Alfred Zega. These are certainly

not Chopin's most exciting compositions, but they are diverting and pleasing, particularly "The Horseman's Song" and "Melancholy".

Gerald Goodman's performance in Ravel's Introduction and Allegro was sensitive in its handling of the balance between the orchestra and the harp.

The orchestra under Mr. Mandell's direction played the Kurka Serenade very well. They caught the spirit of this work with its robust rhythms and its effective melodic invention. —Richard Lewis



Wallingford Riegger

Riegger Conducts His Festive Overture

National Orchestral Association. John Barnett, conductor. Wallingford Riegger, guest conductor. Joseph Schuster, cellist. Carnegie Hall, April 19:

"Festival Overture", Op. 68 Riegger
Cello Concerto Dvorak
Symphony No. 2 Rachmaninoff

This was the last concert of the season by this remarkable group of players. Though it is an organization whose object is training musicians for professional orchestras, it need not make any excuses for its members, who are a talented and polished group who perform with enviable ensemble.

The orchestra's guest at this concert was Wallingford Riegger in celebration of his 75th birthday which occurred on April 29. Mr. Riegger might well be termed 75 years young to judge by his energetic conducting of his "Festival Overture". This work, written for Boston University, is exactly what its name implies. One of Riegger's most accessible works, it is remarkably tonal in design (at times almost Wagnerian) but with the positive stamp of his strong personality. The piece, though somewhat overextended, delights in its lyricism, easy natural flow, and solid handling of material. The composer received a warm reception from the audience.

Joseph Schuster's performance of the Dvorak Concerto was on a small scale but noteworthy for his sharp attacks and the sureness with which he dealt with the work's technical problems. He was at his best in the expansive slow movement, where he did not have to compete with the orchestra's full power. An eloquent performance of Rachmaninoff's Second Symphony concluded the program.

—John Ardoin

Copland Opera Sung At Youth Concert

Carnegie Hall, April 23, noon.—Leonard Bernstein devoted the final program in the New York Philharmonic's Young People's Concerts for the 1959-60 season to Aaron Copland's "The Second Hurricane". The vocal portions of this "play-opera for school performers" were sung by the Senior Choral Ensemble of the High School of Music and Art of New York City, including the seven soloists: Steven Wertheimer, Julian Liss, John Richardson, Lawrence Willis, Omega Milbourne, Julie Makis, and Marion Cowings. Members of the Philharmonic played the orchestral score, which is designed for high school musicians.

Although Edwin Denby's libretto for this 23-year-old work preaches a moral—the value of co-operation—in a style characteristic of the 1930s, Copland's music retains its vitality and effectiveness, and this performance apparently was thoroughly enjoyed by both the adults and youngsters in the Carnegie Hall audience. The scoring, although relatively simple, is so resourceful and colorful in its devices, that there is no sense of limitation. The writing for chorus, rhythmically tricky, sets off the text cleanly and frequently results in some striking effects. Harmonically, the work is in Copland's simpler "Americana" style, with some moments of outright jazz; often it is quite beautiful.

The performance was televised at this concert for presentation on CBS the following day. In order to fit it into time limits, some of the opera's spoken dialogue was cut, and the story filled in by Mr. Bernstein. The conductor, in full command of the score, led a superlative performance, and elicited from the orchestra and the gifted chorus a precise, vocally lovely reading. As Queenie, Miss Makis had a chance to display her finely schooled light lyric soprano. If the voice is not forced beyond its natural limitations, Miss Makis should have a solo career ahead.

—Raymond Ericson

Bernstein Conducts Missa Solemnis

New York Philharmonic. Leonard Bernstein, conductor. Eileen Farrell, soprano; Carol Smith, contralto; Richard Lewis, tenor; Kim Borg, bass-baritone. Symphonic Choir of Westminster Choir College. Warren Martin, conductor. Carnegie Hall, April 23:

"Missa Solemnis" Beethoven

Leonard Bernstein's interpretation of Beethoven's "Missa Solemnis" was a beautiful example of the triumph of sincerity and intense conviction over technical and stylistic shortcomings. Even when one could not hear the strands of the counterpoint, even when the music became a series of vehement, percussive outbursts, strictly 20th century in nature, one never lost the sense of the music or the mood of impassioned supplication. Mr. Bernstein still has a great deal to learn about conducting choruses in contrapuntal music. Speed is not the answer, but absolute clarity of the voices; and accents should be quantitative rather than percussive. But he had obviously soaked in this score, and even when he was doing the wrong thing, he did it so splendidly that he carried his listeners with him.

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unique in its vast proportions, unorthodox plan, and dramatic contrasts. Constantly changing in dynamics, alternating hushed adoration with wild outbursts of praise or pleading, it is one of the most difficult works to conduct in the whole repertoire.

In view of Mr. Bernstein's impossible tempos in fast passages and favoring of the orchestra in climaxes, the Westminster Choir acquitted itself very well; especially in the fervor and transparency of the pianissimo passages its singing was highly expressive. The solo quartet was admirable. Miss Farrell's voice was nothing short of heavenly in her floating phrases; and the others were thoroughly in command of their extremely difficult music.

At the close, the audience, deeply moved, gave the performers a long ovation. This was by no means a wholly satisfactory performance, but it was one to be remembered for its communicative power and drama. —Robert Sabin

Ormandy Conducts Carmina Burana

Philadelphia Orchestra, Eugene Ormandy, conductor. Janice Harsanyi, soprano; Rudolf Petrak, tenor; Harve Presnell, baritone; Rutgers University Choir, F. Austin Walters, director. Carnegie Hall, April 26:

"Peer Gynt" Suite No. 1.....Saeverud
Seventh Symphony.....Sibelius
"Carmina Burana".....Orff

This closing concert of the Philadelphia Orchestra's New York series found the orchestra at its finest. It played with a vigor, responsiveness, and beauty that distinguished the entire evening. Two of the major works of the evening were inherently tedious, but this failed to dim the luster of this body of musicians.

The main item, though not the most musically rewarding one, was Carl Orff's naive "Carmina Burana". Aside from occasionally denying the work enough breathing space and over pushing some of the more raucous choruses, Mr. Ormandy had his forces just where he wanted them. He was ably supported by the superb Rutgers University Choir and three fine soloists. Outstanding was Harve Presnell. His voice is not particularly large or rich, but he uses it with immaculate musicianship and taste. He was heard to fine advantage in such sections as "Ego sum abbas" and "Dies, nox et omnia".

Harold Saeverud was present for his rarely heard "Peer Gynt" Suite. This remarkable work displays a virtuoso orchestral color sense as well as intriguing rhythmic ideas. The "Dovretroll Jog" is a tour-de-force of orchestration with its growling use of low strings and sweeping wind color. The permutations of "Yankee Doodle" and "La Marseillaise" in the fourth movement were the product of a keen and fresh mind.

The Sibelius Symphony seemed to meet with the sympathies of all concerned for it received a luxurious performance. Mr. Ormandy never tried to force this sprawling piece into a tight whole. Rather he let the score flow and spin itself out in a spacious manner. As might be expected, the marvelous strings of the orchestra took a large measure of the credit for the audience's warm response.

—John Ardoin

Schola Cantorum In Masques and Choral Scenes

Carnegie Hall, April 27.—Believing that "it is time to bring back to the concert world the visual concept which underlay

the first music for chorus", Hugh Ross and the Schola Cantorum in this 50th anniversary concert departed from precedent by presenting a program of choral music that, like the masques of old, was designed to appeal to the eye as well as the ear. The works were danced, mimed, and acted out by the chorus, as well as sung. To expect a chorus to do all this while concentrating on the singing and keeping an eye on the conductor is perhaps asking the impossible. As it turned out, the experiment has its rewarding moments even though it did not always quite meet expectations.

Bob Herget's staging and choreography made a brave attempt to visualize the music, but often got in the way of it instead. Kenn Barr's costumes were colorful if not always stylistically appropriate. The members of the chorus, although they sang and acted with more fervor than finesse, nonetheless threw themselves wholeheartedly into the task. Solo bits were sung by capable young singers from the ranks. Hugh Ross conducted with his usual vigor, spirit and understanding.

The program included the delightfully witty madrigal comedy "L'Amfiparnasso" by the 16th-century Italian composer Orazio Vecchi; Carissimi's "Jonah", a moving and stirring 17th-century oratorio based on the Biblical story; Vaughan Williams' "Serenade to Music", a Delius-like setting of a scene from Shakespeare's "Merchant of Venice"; and two excerpts from Aaron Copland's "The Tender Land"—"Stomp Your Foot" and "The Promise of Living". Ernst Toch's dizzying and fast-paced "Geographical Fugue" for spoken chorus provided a bit of leavening tomfoolery.

Lawrence Chelsi, a last-minute replacement for William Lewis in the tenor role of Jonah in the Carissimi work, gave a notable account of himself. Mr. Chelsi had less than 24 hours to learn his part. Displaying a tenor voice of excellent quality and flexibility, his achievement in mastering a difficult assignment on such short notice commanded admiration. Mr. Ross and his Schola Cantorum deserve a word of thanks, too, for venturing off the beaten path of the choral concert.

—Rafael Kammerer

Riegger Honored On 75th Birthday

Contemporary String Ensemble, Gregory Millar conducting. Vivian Fine and Frederic Schoettler, pianists. Caspary Auditorium, April 27:

RIEGGER PROGRAM

Canon on a Ground Bass of Henry Purcell; Variations for Violins and Violas; Quintet for Piano and Strings; "Blue Voyage"; "New and Old"; "Study in Sonority"; Canon and Fugue.

Since the works on this program range from 1926 through 1959 it would be nice and pat to remark on how evident the growth of Wallingford Riegger's mind has been from a highly impressionistic work such as "Blue Voyage" down through a serial work such as the Quintet for Piano and Strings. This sounds feasible but is it true? If it were how would one explain the probing experimental quality of the "Study in Sonority" which followed on the heels of "Blue Voyage" in 1927 and which still packs a musical punch after three decades? Or what would you say of the tonally conventional but brilliantly made Canon on a Ground Bass of Henry Purcell which is a relatively new work (1951).

The truth, if there needs to be one,

would seem to lie in the adventurous nature of Mr. Riegger's mind, which does not seem ever to have wanted to be channeled in preconceived manner or forced to do what it does not innately wish to do. In the past decade he seems to have found an invigorating catalyst in serial composition. But even here he becomes no slave to this system when his music seems to need a departure from its charted course.

Though the performances were often variable, the program was never less than stimulating. The music continually held one's attention through its compactness, engaging rhythms, dearth of extraneous material, and amazing sense of melodic invention.

The program concluded with a non-Riegger encore when the audience stood and sang "Happy Birthday" to the 75-year-old composer. I am certain everyone wished as deeply as I that he has many more birthdays to come.

—John Ardoin

Contemporary Baroque Ensemble Honors Riegger

Contemporary Baroque Ensemble, Daniel Antoun conducting. Alison Antoun, violinist. New School Auditorium, April 28:

Canon and Fugue for Strings.....Wallingford Riegger
Sonata Allegro for String Orchestra.....David Amram
Hymn and Fuguing Tune No. 5 Henry Cowell (First New York performance)
"Talin", concerto for Viola and Strings (1952).....Alan Hovhaness
Symphony No. 2 for Strings (1958).....Frank Wigglesworth
Canon on a Ground Bass of Henry Purcell.....Riegger

Due to the fact that this concert coincided with Wallingford Riegger's 75th birthday, this program was presented in his honor. Unfortunately, Mr. Riegger could not attend.

His two compositions were given excellent performances. Although written in a conservative idiom they possessed the type of direct and honest emotion which is immediately appealing without ever being superficial or sentimental. Perhaps the more avant-garde listener might label them as academic, but one would have to look high and low for craftsmanship and sensibility to meet that of Mr. Riegger.

Frank Wigglesworth's Symphony No. 2 and David Amram's Sonata Allegro both suffered from the same failing of beginning with some good ideas and then tapering off into diffuseness. They were bogged down with episodic sections which confused and hampered the logical development of their original ideas.

Alison Antoun gave a good performance of Hovhaness' "Talin" concerto for viola and strings. Although there were a few moments when Miss Antoun produced some badly focused notes, her feeling for the piece could never be doubted. She played with a warm and lyrical tone that by turns could be both intense and delicate.

Henry Cowell's Hymn and Fuguing Tune No. 5 was a well-made piece of Americana, which was played, as was everything on the program, with zest, enthusiasm and splendid musicianship.

—Richard Lewis

Bernstein Conducts Ballet Music

New York Philharmonic, Leonard Bernstein conductor. Carnegie Hall, April 30:

Suite from "The Creatures of Prometheus".....Beethoven

"Jeux" Debussy
Suite from "The Nutcracker" Tchaikovsky
Four Episodes from "Rodeo" Copland

This concert opened Leonard Bernstein's Spring Festival of Theatre Music series with music for the ballet. Since we are accustomed to programs of a challenging and stimulating nature from Mr. Bernstein, this one came as a marked disappointment. He presented music of four major composers at less than their best in an evening which seemed mainly a "pops" concert.

"The Nutcracker" selections went well and the "Rodeo" episodes were brilliant and crisp in the best Bernstein manner. "Jeux" is a tremendously difficult piece to control and make a satisfying concert experience. Mr. Bernstein did not seem completely at home with this work and was unable to pull its loose parts together into a convincing whole. The Overture to "Prometheus" was done in a tight almost impersonal way and the balance of the suite received a perfunctory performance.

—John Ardoin

OPERA IN NEW YORK

THE METROPOLITAN

Madama Butterfly

April 2.—Renata Tebaldi was in excellent voice for her local return to "Madama Butterfly". The entrance was not too impressive, but from the love duet on she sang with breathtaking ardor and superb control. Her entire second act especially was highly sustained in its tonal beauty, the big aria a triumph. Miss Tebaldi's interpretation of Cio-Cio-San has obviously not come easily; she has by nature too much of the "grand manner" to project it with ease into a role whose strength is far more inward. Some of her gestures, vocal and dramatic, are still too sweepingly calculated, and her suicidal resolve is too Tosca-like.

She cannot have been helped much by the woodenness of Eugenio Fernandi's Pinkerton, which tended to keep their opening scenes strictly in the genre of a singing match, albeit a glorious one. Belen Amparan (Suzuki), Charles Kullman (Goro), and George Cehanovsky (Yamadori) were at their stylistic best, with Clifford Harvuot's Sharpless the one case where the acting bolstered the sagging voice. Ignace Strasfogel gave the performance more stoic grace than Mr. Mitropoulos is wont to do, and the players responded with warm tones.

—Jack Diether

Andrea Chenier

April 4.—Giordano's "Andrea Chenier", with Frank Guarrera singing his first Carlo Gerard at the Metropolitan, opened the 24th and next-to-last week of the New York season. In smaller roles, Helen Vanni sang well as Bersi, and Gerhard Pechner and Charles Anthony, appearing as Mathieu and the Spy, respectively, for the first time this season, gave interesting characterizations.

As for Mr. Guarrera, he made an extremely favorable impression. He was in excellent voice, and his aria, "Nemico della patria", came across stirringly. Carlo

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Gerard is a role Mr. Guarrera acts well. This has been a busy, challenging season for him, and he has handled each new assignment with confidence and conviction.

Others in this performance, all heard earlier in the season, included Richard Tucker, Zinka Milanov, Martha Lipton, Belen Amparan, George Cehanovsky, Clifford Harvuot, Norman Scott and Osie Hawkins. Fausto Cleva conducted.

—Wriston Locklair

Il Trovatore

April 6.—The season's final performance of "Il Trovatore" found Mary Curtis-Verna singing the role of Leonora for the first time with the company this season. As a last minute replacement for the indisposed Antonietta Stella, Miss Curtis-Verna had little time to adapt her portrayal to the new production. All things considered she gave a commendable performance. Besides producing some lustrous top tones, the soprano's voice in the middle and lower registers was notably warm and resonant.

The remaining female roles in the opera were sung for the first time at the Metropolitan by Belen Amparan and Teresa Stratas. Only one incongruity marred Miss Amparan's Azucena—her youth, which no amount of make-up was able to disguise. Otherwise, her's was the most powerful and compelling characterization of the evening. Using her richly textured mezzo to excellent advantage and being every inch the gypsy she was supposed to be, Miss Amparan easily held the center of attention every moment she was on stage. The ovation she received from a demonstrative audience rose to a deafening crescendo whenever she came out to take a bow.

While the role of Inez may be a minor one, Miss Stratas brought to it a fresh young voice well schooled in the art of bel canto and an insight into the character that took it completely out of the doldrums of being just another "lady-in-waiting" part. Others in the cast who did their best to make this the outstanding performance it was, were Carlo Bergonzi (Manrico), Ettore Bastianini (Count di Luna), William Wildermann (Ferrando), Charles Anthony, Carlo Tomanelli and Robert Nagy. Fausto Cleva conducted.

—Rafael Kammerer

Simon Boccanegra

April 7.—Imported on short notice from Italy to alternate with Frank Guarrera as Boccanegra in the Metropolitan's new production of the Verdi opera, following the death of Leonard Warren, Anselmo Colzani made his debut with the company on this occasion. Although the baritone reportedly had not sung the role before, he established himself immediately as a powerful actor with a fine voice at his command. The voice actually sounded a little dry in certain passages and it was not of unusual size, but Mr. Colzani used it with force and color and an exceptional the singer knew the value of moving only sensitivity to the words. Dramatically, when he had to, so that he always had reserves of fresh power to fall back on in the climactic moments. Mr. Colzani looked rather short and square onstage, but this did not prevent him from dominating the stage in the great council scene either by communicating a sense of quiet strength in his very stillness, or by a simple, meaningful gesture.

Another change in cast found Jerome Hines lavishing the dark sonority of his beautiful bass voice on the music of Fiesco



Louis Melancon

Anselmo Colzani as Boccanegra

with the most affecting results. Renata Tebaldi, Richard Tucker, Ezio Flagello, and Norman Scott were other leading figures in an exciting performance led by Dimitri Mitropoulos. —Raymond Ericson

Tosca

April 9.—George Schick conducted this last "Tosca" of the season, with a cast headed by Licia Albanese—substituting for the indisposed Antonietta Stella—Eugenio Fernandi and Hermann Uhde.

Although Mr. Schick kept the performance going in a fast, energetic tempo, one could not say that he had his singers or his orchestra under full control at all times. Some of his tempos were different from those of Mr. Mitropoulos, and the singers too often looked for cues which he failed to give.

Miss Albanese and Mr. Fernandi were in good voice, and Mr. Uhde gave a very interesting interpretation of Scarpia, that was vocally more rewarding than this reviewer would have expected after the baritone's singing of Amfortas earlier the same day. Rounding out the cast were Norman Scott, Lorenzo Alvary, Paul Franke, Osie Hawkins, Roald Reitan and George Ryan.

—Bodo Igesz

Andrea Chenier

April 12.—For the last performance of Giordano's "Andrea Chenier", Mary Curtis-Verna took the place of Antonietta Stella in the part of Maddalena di Coigny. She sang with great skill and poise, making her Maddalena very convincing. Kurt Baum as Andrea Chenier and Mario Sereni were also in excellent form, particularly Mr. Baum, who gave to the poet's role a passionate intensity. The others in the familiar cast all sang with gusto and bravura. Fausto Cleva was the conductor.

—Richard Lewis

La Forza del Destino

April 13.—Making his debut at the Metropolitan in the season's final performance of "La Forza del Destino" as Don Carlo, Aurelio Oppicelli, a personable young Italian baritone, left a generally favorable, if mixed, impression. A native of Genoa who has sung in Italy, France, Germany, Switzerland and Venezuela, Mr. Oppicelli handled himself onstage with the ease and grace of a cavalier even though he seemed a bit green in the part. Although he displayed a baritone voice of quality, dark in color and somewhat richly textured, Mr. Oppicelli's singing on this occasion was often marred by a throaty huskiness.

Aside from the inevitable strain of a debut appearance, Mr. Oppicelli labored under a further disadvantage since both



Louis Melancon

Carlo Bergonzi as Don Alvaro

Renata Tebaldi, in her familiar role of Leonora, and Carlo Bergonzi, who sang Don Alvaro for the first time this season with the company, were in magnificent form.

The remainder of the cast included Louis Sgarro (Marquis of Calatrava), Cesare Siepi (Padre Guardiano), Gerhard Pechner (Fra Melitone), Mignon Dunn, Carlotta Ordassy, Alessio De Paolis, and George Cehanovsky who sang the role of the Surgeon for the first time this season as a last-minute replacement for the indisposed Roald Reitan. Kurt Adler conducted.

—Rafael Kammerer

Parsifal

April 15, 1:00.—After a season's absence, "Parsifal" returned as the traditional Good Friday matinee at the Metropolitan. Last year, Bruno Walter conducted the Verdi "Requiem" on that day and on Easter Sunday. This year, Wagner's religious music drama was offered uncut, the first such presentation in almost 20 years.

Although the afternoon was warm, there was rapt attention to the performance, which took approximately five hours, including two intermissions. For many years, Gurnemanz's two long monologues in Acts I and III have been shortened. They were offered in their entirety on this occasion, with Jerome Hines giving his usual splendid portrayal of the old knight. The Act II exchanges between Klingsor (Gerhard Pechner) and Kundry (Margaret Harshaw), paired in the past, were strikingly sung in the complete version.

It was gratifying that on the next-to-last-day of the season Kim Borg should turn in his best performance in his first year with the Metropolitan. He not only seemed at home as Amfortas, but he also sang with a purity of tone this reviewer had not previously heard from him.

In the title role for the first time this year was Charles Kullman, giving a well-sung portrayal. Nicola Moscona was not at his best in his first Titirel of the season. Mignon Dunn replaced Belen Amparan as the voice near the temple of the Grail in Act III.

Erich Leinsdorf was in charge, and his responsive musicians were as vital in this exacting score as their leader proved to be.

—Wriston Locklair

Madama Butterfly

April 16.—The season's last matinee was distinguished by Dorothy Kirsten's return to the company in Cio-Cio-San. Her portrayal was on a small scale both vocally and dramatically, but always with telling effect. Miss Kirsten is a singer

who never forgets that Butterfly was a child-bride. She easily won our sympathies with her simplicity, her stage presence, and her fresh buoyant voice. That Miss Kirsten's voice would carry beautifully in such sections as the first-act duet and the "Un bel di" was no surprise. It is a pleasure to note also how solidly she met the vocal demands of the death scene. The D flat at the end of her first entrance was ill-advised, but this was a minor flaw.

Eugenio Fernandi, who replaced Barry Morell, who was indisposed, was in poor voice and sang consistently flat. He upset the first act through a memory slip. Mario Sereni as Sharpless and Margaret Roggero as Suzuki completed the principals. Dimitri Mitropoulos conducted.

—John Ardoin



Dorothy Kirsten as Cio-Cio-San

Brooklyn Opera Company Opens Spring Season

Brooklyn Academy of Music, April 2.—The beginning of a six-week spring season by the Brooklyn Opera Company was a gala one in every way. Since Brooklyn-born Robert Merrill was singing an operatic role in his native borough for the first time, Borough President John Cashmore proclaimed "Robert Merrill Day". And the opportunity to hear this popular Metropolitan Opera baritone as the elder Germont at a \$3.50 top drew a long line at the box office. When the curtain rose the Opera House was jammed to the walls.

Skitch Henderson, who made his opera debut conducting "La Traviata" in Brooklyn last October, was in the pit once again, and he led the performance with much more authority than he had at his debut. Olivia Bonelli was a very pretty Violetta, and she sang extremely well. As her lover Alfredo, Jim Hawthorne, temporarily free from his musical comedy assignments in the Cotillion Room of the Pierre, was quite handsome and seemed to enjoy meeting the vocal demands of the tenor part.

Mr. Merrill was applauded at every opportunity and well he should have been; he is one of the best Germonts around.

—Wriston Locklair

Mannes College Presents Premiere of Barber Work

Fashion Institute Auditorium, April 6.—The Mannes College of Music's opera department presented a bill of three one-act operas which included the American premier of Samuel Barber's "A Hand of Bridge", the New York premier of Milhaud's "Fiesta", and Ibert's "Angélique". The Barber work was written for last sum-

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mers' Spoleto Festival for the revue "Fogli d'Album". Only a little more than nine minutes long, it deals with two couples playing bridge with their minds definitely not on the game. One woman day-dreams of a hat she desires, the other woman of her mother. One man yearns to be "the Sultan of America" waited on by 20 naked boys and 20 naked girls while the other man dreams of his Cymbeline and wonders what "black shoulder" her head is resting on. Gian-Carlo Menotti wrote the libretto and Barber has written a witty and often lyrical score. The joint result is a charmer, a vignette of sophistication, which never becomes pretentious. It was sung by John Fiorito, Donna Porteous, Stanley Storch, and Jean Stawski.

The Milhaud work seemed just "drivel". The diction was poor and the music was dull and unimaginative. The score strolls about for 25 minutes, with little sense of theatre. The scene is Spain and a girl who is a dead-ringer for Carmen ambles about, singing to a lazy dance rhythm. Suddenly there is a murder—everyone runs—the opera ends. It all seems pointless. Together with the four singers of the Barber work, the Milhaud was sung by Robert Schmor, Chester Thornhill, Martha Hammar, Donald Arthur, Thomas Lewy, Mira Spektor, Jean Mangus, Ralph Herbert (the school's stage director), and David Black.

Ibert's captivating "Angélique" completed the bill. In general, this was the most even and imaginative production of the evening. The set was excellent and the young singers were pert and professional in their various roles. Especially fine were the costumes and make-up. There was a tendency here to overstage, but this was not nearly as objectionable as it was in the Milhaud and Barber pieces. The singers in this work not heard previously in the evening were Devy Barnett and Anitra Earle. The orchestra, under Carl Bamberger, was at its best in "Angélique" where it massed its full forces.

—John Ardoin

Manhattan School Workshop Gives Rigoletto

Hubbard Auditorium, April 27.—The Manhattan School of Music's Opera Workshop chose Verdi's "Rigoletto" for its spring production. John Brownlee was produced and two performances were sung on successive nights, with some cast changes in the leading roles, so that as many singers as possible could have a go at this challenging score.

Included in the "workshop" aspects of the production were a single piano partly hidden on stage (played by Louis Bagger) and just a suggestion of "place" by use of white screens and partitions. Emerson Buckley was the music director, standing in front of the stage, bringing in the sometimes reluctant chorus with large gestures and smoothing the soloists' entrances and exits.

The singing was spirited, and since everyone was in costume, the production had visual interest. Most of the Italian was well pronounced, and the students seemed to enjoy acting out Verdi's dark melodrama.

At the first performance James Vitale was cast as the Duke, with Charles Woodl in the title part, Angelica Lozada as his daughter, Joseph Eubanks as the assassin Sparafucile, and Alan Olson as Count Monterone. They all gave good accounts of themselves. Carlton Gauld was stage director and David Buttolph, chorus master.

—Wriston Locklair



Sedgwick LeBlanc

Jean Sanders as Carmen

Brooklyn Opera Presents Carmen

Brooklyn Academy of Music, April 30.—The Brooklyn Opera Company, under Guido Salmaggi's direction, continues to be a popular Saturday night attraction at the Brooklyn Academy of Music. A packed house was present for Bizet's "Carmen", with Jean Sanders singing the title part for the third time in New York.

Miss Sanders, who is one of this year's soloists at the Bethlehem Bach Festival, proved to be a lively, provocative gypsy with one or two new ideas about playing the role (e.g., she sang the opening of the "Habanera" while seated and smoking at one side of the stage).

Aside from an attractive Micaëla, sung by Margie Joiner, the remainder of the cast ranged from adequate to trying. Eddy Ruhl, the Don José, received the evening's biggest ovation for his "Flower Song". The scene at Lillas Pastia's bordered on bedlam, with Enrico Leide, the conductor, struggling without much success to keep the under-rehearsed chorus and orchestra together.

—Wriston Locklair

RECITALS IN NEW YORK

Amadeus String Quartet

Rogers Auditorium, March 31.—Those who complain that quartet players seem to be too conscious of and deferential to each other to perform with the same zest as in solo work should see the Amadeus Quartet. Taking their lead and their collective approach from their ardent leader, Norbert Brainin, the players produce a marvelous combination of slashing, full-bowed attack and exact, musically phrasing and rhythmic rapport.

Mozart's Quartet No. 17 in B flat, K.458 ("The Hunt"), began and ended as directed: Allegro vivace assai. From the first bar, the flexible co-ordination of the group was apparent. Mozart's humanity, reaching an apex in the elegy with throbbing accompaniment that appears in the course of the Adagio, was of searing intensity.

The richness and splendor of the tone were further enhanced in Beethoven's Quartet in F minor, Op. 95. The very chromatic Allegretto second movement, and the broad-spun finale with its Lar-

ghetto espressivo introduction, were the strongest parts of this presentation.

Brahms's Quartet No. 3, in B flat, Op. 67, completed the recital. Its sentimental Andante, and final variations on a Poco allegretto, occasioned a considerable relaxation of the earlier intensity of the program, with some agreeable soloistic passages. The distinctive pizzicatos in the latter movement were handled with especial grace.

—Jack Diether

Hadassah Sahr Pianist

Carnegie Recital Hall, April 2, 5:30 (Debut).—For her first New York appearance, Hadassah Sahr undertook a recital devoted exclusively to 20th-century composers. She arranged the works in chronological order, opening with that lovely movement, "The Alcotts", from Charles Ives's Second Sonata (1909-15), then moving on to Bernard Wagenaar's Sonata (1928), the Samuel Barber Sonata (1950), and concluding with two works dating from 1952: Five Preludes of Robert Starer and Alberto Ginastera's somewhat Barberesque Sonata.

Miss Sahr, who is on the music faculty at Teachers College, Columbia University, addressed herself to this music with skill and imagination. It is not an easy thing to sustain interest throughout such a strenuous program. Miss Sahr managed the feat because she took care to vary her interpretations. Her fingers are accurate, and her phrasing was exact. This was especially true in the Wagenaar sonata, and the composer, who was present, must have been grateful for so distinguished a performance.

—Wriston Locklair

Dorothy Renzi Soprano

Carnegie Recital Hall, April 2.—Thanks to imaginative persons like Dorothy Renzi, the serious song recital is beginning to break away from those hackneyed programs that consist of nothing more than late Schubert, late Brahms, and late Strauss.

It was a pleasure to hear Miss Renzi's convincing performance of such masterpieces as Machaut's "Ma fin est mon commencement" or the "Casta Catholica" from the anonymous Notre Dame conducti with its delicate accompaniments of bells and viola da gamba.

From the contemporary side it was equally satisfying to hear Miss Renzi's skilled interpretations of Hugh Aitken's sensitive "Three Songs", Harold Rodgers' "Five Songs", Charles Miller "Out of the Morning", and Rosalyn Broque's "Darest Thou Now, O Soul" (all of which were written for voice, clarinet and cello). Miss Renzi also gave a fine performance of Gordon Jacob's "Three Songs for Soprano and Clarinet". The excellent soloists throughout were Seymour Barab, cello; Charles Russo, clarinet; Ralph Zeitlin, recorder; Martha Blackman, viola da gamba; and Ethel Thurston and Donald Lybbert, bells and drum.

—Richard Lewis

Alexander Fiorillo Pianist

Town Hall, April 3, 5:30 (Debut).—A large audience heard Alexander Fiorillo give his debut recital as winner of the Leschetizky Association's Town Hall Award. Mr. Fiorillo is 21 years old and has won a number of honors in Philadelphia, including an appearance last year with the Philadelphia Orchestra.

Two-thirds of his program came from the standard repertoire: Beethoven's "Waldstein" Sonata; Mozart's Sonata in C minor, K.457; Three Intermezzi of

Brahms; the Fantasy in F minor of Chopin; and Rameau's "Gavotte Variée". The short group at the end of the program included Leschetizky's "Canzonetta alla Toscana", Menotti's Ricercare and Toccata and Prokofiev's Toccata, Op. 11.

From the beautiful phrasing and accurate note-playing in the Rameau piece, it was apparent Mr. Fiorillo has been well-trained. This impression deepened in the Mozart Sonata: the playing was graceful and at all times controlled. But the Beethoven was something else. Tempos were rushed. Notes were dropped, and his interpretative insight seldom penetrated below the surface of the music.

Perhaps too much had been expected of Mr. Fiorillo after such a stunning job in the Rameau and Mozart. He is still a student—he graduates in June from the Philadelphia Musical Academy—and the more he studies and plays, the more he will develop as a distinct personality. On the basis of this hearing, Mr. Fiorillo seems to have the potential necessary to become a very fine performer.

—Wriston Locklair

Alice Esty Soprano

Carnegie Recital Hall, April 3.—Alice Esty is one of those rare and courageous singers who has no fears about giving a program devoted entirely to contemporary song. And a stimulating program it was! The majority of the songs on her program had a common bond in their unaffected directness. Each communicated (in varying degrees) its ideas without superfluous material.

There were three first performances of songs written especially for Miss Esty. The first of these were Virgil Thomson's "Songs for Alice Esty" on texts by Kenneth Koch. Mr. Koch's equivocal texts must have had an immediate appeal to Mr. Thomson. They serve as a splendid vehicle for his melodically naive style and are full of charm and wit.

Also receiving first performances were Marcel Delannoy's "La Voix du Silence" and Ned Rorem's "Eight Poems by Theodore Roethke". The Delannoy pieces are six small and attractive tonal images, harmonically impressionistic, and bent primarily on creating moods. To one accustomed to Mr. Rorem's usual freshness, these new songs came as a disappointment. They seemed contrived and each seemed to harp too much on one persistent idea.

The program opened with Claire Brook's "Two Poems by e. e. cummings". They possess a singing ballad quality, well centered around one tonality with out-of-key harmonic touches creeping in and out. Closing the program were Milhaud's "La Nuit à la Verandah", "Chansons Bas", and "Chansons de Nègresse". The last two are highly effective, but the first does not get off the ground, perhaps due to the text, which seems wrong for a song.

Miss Esty is a discriminating singer who sings, so to speak, in spite of her voice, which sounds worn and husky. But this quality was often becoming in the material she chose, especially the Milhaud "Chansons de Nègresse". David Stimer was her excellent accompanist.

—John Ardoin

Theodore Mamlock . . . Violinist Yaltah Menuhin Pianist

Carnegie Recital Hall, April 7.—A sonata recital was presented by Theodore Mamlock, violinist, and Yaltah Menuhin, pianist. Mr. Mamlock is a well-trained musician, but faulty intonation often interfered with his otherwise smooth and

expressive performance. The violinist identified better with Bach's Sonata No. 2, in A major, and Beethoven's Sonata No. 6, in A major, Op. 30, No. 1, than with the Debussy Sonata or Prokofiev's Sonata in D major, Op. 94a. His playing was communicative in contouring of phrases and sensitive lyricism. A more robust, confident bow-arm was frequently called for, and there was sometimes a tendency toward thinness of tone quality.

Miss Menuhin was a magnificent partner, with an especial sympathy for the Bach. Her playing was plastic, evenly balanced, and full-toned.

—David J. Baruch

Gunther Schuller Program

Carnegie Recital Hall, April 8.—This concert showed that Gunther Schuller is one of the finest composers America has among its younger writers. Two distinct characteristics about his music make it a highly individual expression—his extraordinary color and rhythmic sense. Nowhere was this more prominent than in his String Quartet (1957). This work seems serial and its rhythm patterns suggest a strong Webern influence. However, this is offset by the almost continuous presence of a sustaining voice. The fleeting motivic figures seem relative through their structural intervals. For all its tightness, there is a compelling beauty about this taut piece. It derives a tremendous appeal through his uncanny dramatic sense. He has a remarkable sense of timing when it comes to the use of a color or rhythmic effect. Nothing ever seems strained. His prodigious color sense is



Gunther Schuller

prominent both in big passages and in mere wisps of sound, chasing after one another.

A curious work on this program was a quartet for four basses. This work dates from 1947 and shows decided post-Romantic influences. He uses the instruments percussively and lyrically. Mr. Schuller was blessed with exceptional players at this program. They produced marvelous sounds one would hardly expect from such a combination. This was achieved by the use of many idiomatic effects including the inevitable pizzicato but used so adroitly that it seemed something fresh and new.

The Fantasy Quartet for four cellos was handled with more cantabile than the String Quartet. Mr. Schuller allowed himself to bask in the warmth of the instrument's sounds rather than seeking a moody bleakness. But once again one sensed a solid craftsman.

The program opened with the first performance of a Scherzo written especially for this program, in which Mr. Schuller, horn, was joined by Ezra Laderman, flute;

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Meyer Kupferman, clarinet; and Robert Starer, pianist, the other three composers in this series. This short work was frankly an occasional piece, and not very successful. Its three-part designs seemed overly obvious and the thematic material enjoyed little exploration.

The performers of the three string works were Alvin Brehm, Robert Gladstone, Orin O'Brien, and Frederick Zimmerman in the bass quartet; Jules Eskin, Sterling Hunkins, Michael Rudiakov, and Laszlo Varga in the cello quartet; and the Contemporary String Quartet—Charles Treger and Joseph Schor, violins; John Garvey, viola; and Joseph Tekula, cello. Without exception, all were superb.

—John Ardoin

Theodore Lettvin Pianist

Town Hall, April 8.—One of the strongest qualities of Theodore Lettvin was his ability to control the dynamic shadings, rhythmic subtleties and the legato line of a work without ever becoming pedantic or self-conscious. His sensitivity in making various sections and episodes of a piece emerge with a solidity of their own, never isolating them from the structure as a whole, was clear in every work he played.

In Schubert's Three Piano Pieces, particularly that in E flat major, the magical modulations were enhanced by the pianist's



Theodore Lettvin

responsive musicality. Mr. Lettvin did not strain for the frenzied ardor that many pianists attempt to give Chopin's B flat minor Sonata. His tempos were slow, but by no means illogical, with the result that his reading had a lyricism that sought the more intimate ramifications of this large-scale work.

Beethoven's Rondo in C major, Op. 51, No. 1, and Rondo in G major, Op. 29, were played with that balance of innocence and sophistication, solid technique and abandon, to allow their most captivating qualities to appear. In the same way he was able to make Kenneth Wolf's attractive neo-classic Sonata and Liszt's "Mephisto Waltz" emerge in tasteful and engaging fashion. This was an excellent recital.

—Richard Lewis

Don Cossack Chorus and Dancers

Carnegie Hall, April 8.—Returning to Carnegie Hall for their first concert here in several seasons, the Don Cossack Chorus and Dancers, and their peppery little founder and conductor, Serge Jaroff received a hearty welcome from an audience that filled the hall. All the things that have endeared this aggregation of singers to admirers all over the world for 40 years were again in evidence.

Its basses can still go down to subterranean regions, while its tenors, singing

falsetto, wing their way to the vocal stratosphere. The precision, the explosive accents, the sudden pianissimos, the marvelous shadings, the irresistible rhythms, and all the "tricks" with which the Don Cossacks have always embellished their singing were there in abundance but were used with more discretion than formerly.

The songs followed a familiar pattern and included some from the Russian liturgy as well as folk songs, student songs, and Cossack songs of old Russia.

—Rafael Kammerer

Frank Martori Pianist

Carnegie Recital Hall, April 9, 5:30.—The hall was comfortably filled for this recital by Mr. Martori, who made his debut here in 1953. His program, except for a short Sonata by Louie White, was from the standard repertoire: the Bach-Busoni Chaconne in D minor, Beethoven's "Appassionata" Sonata, Chopin's Barcarolle, Ravel's "Alborado del Gracioso" and Liszt's "Mephisto" Waltz.

Mr. Martori is a tall, handsome young man with large hands and a penchant for piano music in the grand manner. During the major moments of the Liszt, Chopin and Beethoven pieces his approach was large-scaled, but he somehow failed to produce the volume of tone and the brilliant dynamic effects these virtuoso scores require. It was in the quieter, more introspective movements (the Andante of the Beethoven, for example) when Mr. Martori was most communicative.

There is no question concerning Mr. Martori's training. His fingers are agile and his phrasing in Lou White's Sonata—a very pleasant little piece—was neat. But if he wants to make a show out of the "big" pieces he will have to bring a more bravura style to them.—Wriston Locklair

Music in Our Time

Kaufmann Concert Hall, April 10.—Arrayed about the inner edges of the stage for the second half of this concert were 11 men with seemingly every major kind of percussion instrument (except the piano) before them; and in the middle, four more men, seated: a string quartet. The occasion was the premiere of Ralph Shapey's "To Be or Not To Be", for narrator (Hurd Hatfield), string quartet (Gerald Tarack, Alan Martin, George Master, and Aaron Shapinsky), and percussion (Paul Price Ensemble), conducted by the composer.

It is natural enough, to be sure, that at some point a modern composer should feel irresistibly drawn to the classical quotation most often cited by our existentialist thinkers. The instrumental portion of Mr. Shapey's work was sufficiently original and arresting to stand on its own feet, and perhaps it should have done so, leaving the title to convey the literary connotation. For the sudden emergence, after a thunderous climax toward the end, of Mr. Hatfield from the wings with the oft-quoted lines on his lips, bore an amusing resemblance to a late cue in the wrong theatre. And the method by which Mr. Shapey arbitrarily appended, to Shakespeare's "Muss es sein?" dilemma, his own emphatic "Es muss sein!", was gauche in the extreme. In the closing line, "And lose the name of action", he simply isolated the final (and to him the key) word "action!" by an interminable and "significant" pause of many seconds. The professional Mr. Hatfield delivered this iambus-shattering non-sequitur without batting an eyelash.

The other three atonal premieres were Lawrence Moss's Sonata for Violin and Piano (with Max Pollikoff and Douglas

Nordli in its first local performance); John Lessard's Trio for Flute, Violin and Piano (the same artists and Julius Baker); and Betty Sawyer's "Spring Serenade", for soprano (Valerie Lamoree), flute and piccolo (Andrew Loyla), oboe (Melvin Kaplan), cello (Alexander Kouguell), piano (Harriet Wingreen). Paul Wolfe conducted the latter work, a setting of four poems ranging from the 11th to the 20th centuries. The increasingly serial diet of these concerts has not faded their appreciative audience to any noticeable degree.

—Jack Diether

Songs by Birch

Carnegie Recital Hall, April 10.—A program of songs by Robert Fairfax Birch was performed by Pauline Seim, soprano; Gladys Kriesse, contralto; and Martial Singher and the composer, baritone. Mr. Birch's songs (30 of them were heard) are solidly tonal, hold together well, and have comfortable vocal lines. In expressive content they are lyrical or sentimental to more or less of a degree. Among the most interesting were the expansively romantic "It Is a Beauteous Evening", the lively "Wisdom", and the sustainably expressive "Snowfall". A broad range of poets, including such diverse writers as Wordsworth, Lear, Frost, Rilke and Po Chu-I, are set with grateful prosody but with little difference as to musical style. In spite of some variety of technique in writing, the weakness of most of the songs is their similarity and lukewarmness and their lack of innovation.

Miss Seim's strong, dark voice was well controlled except for some inaccuracy in the higher range. Miss Kriesse's large voice was gracefully produced, and she identified well with the composer's style. Mr. Singher was far from his best due to flu. Mr. Birch sang expressively though he was limited in vocal dimension and quality. Eugene Basabe was the pianist except in two songs for which the composer accompanied himself.

—David J. Baruch

Richard Cass Pianist

Carnegie Hall, April 12.—Playing his first recital here since his auspicious Town Hall debut in 1957, Richard Cass, an award-winning pianist from South Carolina and another in the growing body of American artists who have won acclaim abroad as well as in their native land, again proved to be a virtuoso to be reckoned with.

Possessing extraordinarily fleet fingers and an uncanny sixth sense for pianistic effects covering a wide dynamic range, plus a masterly command of the pedals and the ability to draw a beautifully modulated singing tone from the instrument, Mr. Cass was at his best where the music demanded dazzling bravura, as in the cadenzas of the Liszt "Sonetto del Petrarca No. 104" and the slow movement of the Sixth Rhapsody, which he played as an encore, in the "octave" finale of the latter, and in the pearly runs of the F minor Etude "La Leggerezza". Although the Etude was taken at a fantastic speed that swept the poetry aside, the pianist, with his phenomenal dexterity, was not only able to negotiate the notes accurately with complete rhythmic control, but kept them flowing in a liquescent legato that exerted a magic of its own, even though it may not have been intended by Liszt.

Further evidences of the pianist's propensity for brilliant virtuosic display were to be had in his performances of an inconsequential, but tantalizing, Sonata by



Richard Cass

Lou White and the closing "La semaine grasse" from Stravinsky's "Petrouchka". There was also much to admire in his playing of Chopin's Polonaise-Fantasia in A flat, Op. 61. Mr. Cass's nimble fingers made sportive play of Bach's Toccata in D and Mozart's Sonata in the same key, K. 311, and a high point in the recital was Mr. Cass's dramatic unfolding of the final movement of Beethoven's "Les Adieux" Sonata in E flat, Op. 81a.

—Rafael Kammerer

Mieczyslaw Horszowski . . Pianist Janos Starker Cellist

Rogers Auditorium, April 14.—Although Janos Starker's reputation as one of the world's leading cellists has long been established, largely through his many recordings, this was, except for one brief appearance here in a small hall, his New York debut recital. Mr. Starker, with the first stroke of the bow, proved that as a master of his instrument he has few equals. Mr. Starker's tone had warmth, beauty and color, and was always sensitively adjusted to the expressive requirements of the moment. His playing, too, was as clean-cut technically as it was impeccable in intonation.

Ably assisted by the distinguished pianist Mieczyslaw Horszowski, Mr. Starker was heard in a program of Sonatas consisting of Brahms's No. 1, in E minor; Debussy's in D minor; Beethoven's No. 3, in A, and one composed in 1958 and dedicated to the cellist by Bernard Heiden, which received its first New York performance in this concert.

Two better adjusted collaborating artists than Mr. Horszowski and Mr. Starker would be hard to find and nowhere was this brought home more tellingly or more movingly than in their memorable performance of the Debussy Sonata. The burning intensity and concentration of thought revealed here was communicated with a similar searing intensity by the performers. Mr. Heiden's Sonata, in addition to being pleasantly innocuous, was well written along conventional lines and had the virtue of brevity. Its three movements took but 14 minutes to play.

—Rafael Kammerer

Eva Gautier Concert

Donnell Library Auditorium, April 14.—The Eva Gautier Society for Living Song presented a program of contemporary American song which suffered from a prolonged sameness of musical styles. Although there were no less than 15 composers represented, only a few made any impression with their works.

In Ned Rorem's setting of Theodore Roethke poems, the composer never forgot

that melody, rhythm, and harmony can, if fused properly, exist in union with the meaning and mood of a poem. Parts of John Gruen's "Thirteen Ways of Looking at a Blue Bird" were successful in achieving something of Wallace Stevens' cryptic lyricism. Marc Blitzstein's "Jimmie's Got a Gail" (E. E. Cummings) was a breath of fresh air with its humor and jest. Other composers who contributed to this rather tame exhibition of the American song were Virgil Thomson, William Flanagan, Daniel Pinkham, Leonard Bernstein, William Bergsma, Jack Beeson, Seymour Barab, Laurence Rosenthal, John Lessard, Charles Turner, Lee Hoiby, and John La Montagne.

The soloists were Lois Hartzell and Naomi Newman, sopranos, with the latter showing a great deal of promise. Millard Altman and Alvin Novak were the pianists.

—Richard Lewis

Donald Byron Wright . . Pianist

Carnegie Recital Hall, April 16 (Debut).—Donald Byron Wright, a native Pennsylvanian who is on the piano faculty of the Eastman School of Music, revealed much keyboard talent. He was shaken up in an auto mishap two days before this recital, and this may have slightly affected the fluency of his technique at times. However, the Handel Chaconne in G major had a fresh, strong profile under his fingers and generally revealed a very able technique. Mr. Wright played three Cimarosa Sonatas with breadth and a keen architectonic sense, and the simplicity and sensitivity of expression conveyed in the second, in G minor, were moving.

There were exciting passages in his performance of the Beethoven Sonata in F minor, Op. 57, and also some that were rough; he tended to play too fast in the final movement. He displayed a fully colored tonal palette and a broad range of expression in the "Variations Sérieuses" of Mendelssohn, and had the brilliant virtuosity required for the Mendelssohn and the Prokofiev Toccata, Op. 11.

—David J. Baruch

Allen Brown Pianist

Carnegie Recital Hall, April 17, 3:00.—Allen Brown, who has recently completed a tour of South America as soloist with the "Jubilee Singers", gave a recital that never faltered from tasteful standards and thoroughly accomplished piano playing. His well-disciplined technique was seen most clearly in Beethoven's 32 Variations in C minor. Mr. Brown's feeling for the ebullient romanticism of the Brahms Sonata in C, Op. 1, was straightforward, aimed at holding together the sprawling work. Particularly noteworthy was his intimate and lyrical conception of the andante.

The second half of Mr. Brown's program was devoted to compositions by contemporary South American composers. Most of these compositions, which included Carlos Guastavino's "Bailecito", "Gato", and "Cantilena Argentina"; Luis Gianneo's "Bailecito-Danza Argentina"; Juan Orrego Salas' Suite No. 2, Op. 32; and Villa-Lobos' "Festa No Sertao" were not outstanding in any way, but Mr. Brown's playing was excellent, revealing a pianist whose future holds much promise.

—Richard Lewis

William Stone Violinist David Poliakine Pianist

Carnegie Recital Hall, April 18.—William Stone and David Poliakine gave performances that were communicative; excellent co-operation and tonal balance

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contributed to stylistically valid interpretations.

Mr. Stone's tone was not extraordinarily brilliant or colorful, but it was sweet, and very proficiently controlled. The musicians were not altogether warmed up in the Mozart Sonata in A major, K.305. Mr. Stone was lyrical in the Walton Sonata, which had an expressive reading. Pitch difficulties for the violinist, which appeared in the Mozart and Walton sonatas, became more infrequent in the second half of the recital. Mr. Poliakine's playing was always very warm and fluent.

A Hindemith Sonata led to the Debussy Sonata, which had rich, bright colors and was handled with sensitivity and vitality.

—David J. Baruch

Irina Gsovskaya Soprano

Carnegie Recital Hall, April 19.—An opportunity to hear a full evening of Russian songs—many of them seldom if ever presented in recital here—was provided by Irina Gsovskaya in her program. Included was an opening group by Dargomizsky; a Tchaikovsky group featuring an aria, "Uhtchevo" ("Why?") from "Iolanthe"; the "Song of Parasia" from Mussorgsky's "The Fair at Sorochinsk"; and two groups by Rachmaninoff and Gretchaninoff.

Although Miss Gsovskaya's voice is not outstanding—it is thin at the top and not always on pitch—she is a singer who easily projects the spirit and flavor of her music. Since many of these songs are folk-like in character, Miss Gsovskaya made them all the more appealing by occasionally miming or adding a meaningful gesture. The language was Russian, but Miss Gsovskaya communicated the meaning in terms all her listeners could understand and appreciate. At the piano was Larry Fountain.

—Wriston Locklair

John Corigliano Violinist Heida Hermanns Pianist

Kaufmann Concert Hall, April 20.—Mr. Corigliano, concertmaster of the New York Philharmonic, and Miss Hermanns introduced a distinguished new sonata by Jan Meyerowitz. Its opening and closing Allegros were forceful and vigorous, though I could not report on the veracity of the latter's "con umore" without hearing it again. And the Adagio, "dolce ed affettuoso", had for me a prevailingly brooding quality. A very strong work, with which the artists were thoroughly in rapport. And being part of a chamber-music series, it was pleasant to see this concert giving equal billing to the pianist in the performance of sonatas for violin and piano.

Two more such were included. Schubert's Sonatina in D, Op. 137, No. 1, was performed with nice tone and unassuming manner. Saint-Saëns' Sonata in D minor, Op. 75, is a rarity these days. It included a bubbling, surging Allegro agitato, a reflective but rather uneventful Adagio, a light dancelike Allegretto moderato, and a final Allegro molto. In her brilliant peroration at the top of the keyboard, Miss Hermanns gave Mr. Corigliano quite a race to the finish line, with exciting effect, give or take a fraction of a second.

To complete the program, the artists were joined by Joseph Singer in a rendition of Brahms's Horn Trio, Op. 40, which was notable for their very slow and hypnotic Adagio mesto. Brahms composed so many Andantes that a real Adagio for this "gloomy" piece focussed it well, and was strikingly beautiful. —Jack Diether

ARTISTS AND MANAGEMENT

ANDRE MERTENS

Kerstin Meyer, mezzo-soprano of the Royal Stockholm Opera, has signed a management contract with Andre Mertens, executive vice-president of Columbia Artists Management, beginning with the 1960-61 season. She will make her United States tour with the Metropolitan Opera company next season, as Carmen.

Miss Meyer's international career began in 1956, with a recording in London of "Der Rosenkavalier" led by Herbert von Karajan. Since that time she has been heard as Eboli in "Don Carlo" at the Vienna State Opera; in Venice in the "Ring"; at the Teatro Linceo in Barcelona with Birgit Nilsson in "Tristan und Isolde", and in 1958 in the Hamburg Opera's production of "Carmen", which was staged by Wieland Wagner.

In addition to her operatic performances she has sung with symphony orchestras under Sir John Barbirolli, André Cluytens, and Paul Kletzki.

During the fall of 1959, Miss Meyer sang with the Berlin State Opera as Carmen, Octavian in "Der Rosenkavalier", and Marie in "Wozzeck". Miss Meyer has also performed at Covent Garden, and last year was guest artist at the Vancouver Festival, where she sang in "Orfeo ed Euridice".

Ballets Canadiens

Les Grands Ballets Canadiens de Montreal, under the direction of Ludmilla Chiriaeff, will make its first American tour during the fall of 1960 for a six-week period beginning Oct. 1. The tour will be under the aegis of Columbia Artists Management, Inc., and the personal direction of executive vice-president Andre Mertens.

The company is composed of 20 young dancers, including a corps de ballet, and features Margaret Mercier, Milenka Niderlova, Eric Hyrst, Veronique Landory, and Brydon Paige.

During the summer of 1959, the company made an outstanding first United States appearance at the Jacob's Pillow Dance Festival and has been re-engaged to appear there beginning July 19, for seven performances. During this period they will present several new works.

Les Grands Ballets Canadiens was organized by Mme. Chiriaeff in 1956. The group has performed regularly on CBC television on "The Concert Hour".

Three new ballets are being added to

the rich repertoire of the company during the coming season. Two of these ballets are entirely Canadian and had their premieres in Montreal on May 3. "Introduction", with music by the Montreal composer Robert Fleming, is choreographed by Mme. Chiriaeff. "Berubee", based on a poem of Guy Mauffette, has music by another Montreal composer, Michel Perrault, and choreography by Brydon Paige. This is Mr. Paige's first venture into the field of choreography. The third new work is "Scuola di Ballo".

S. HUROC

The Israel Philharmonic will make a seven-week tour of the United States this fall. Presented by S. Hurok under the auspices of the America-Israel Cultural Foundation, the tour will be inaugurated at the Metropolitan Opera House on Oct. 16, with a concert conducted by Carlo Maria Giulini, who will serve as principal conductor for the American visit. In addition to Mr. Giulini, the podium will be shared on tour by Eugene Ormandy and Josef Krips.

This will be the orchestra's second visit to the United States. It comes on the occasion of its 25th anniversary. The American tour will be preceded by two performances in Paris and followed by a Far Eastern tour, which will take the orchestra to the Philippines, Japan, and India.

UNITED PERFORMING ARTS

United Audience Service, a division of United Performing Arts, Inc., announces the appointment of Roy J. Williams as Director of Field Services, Southern Division. During his 15 years in the organized audience business, Mr. Williams has served as Southern Division Manager of Civic Concert Service, Inc., and as field representative for Community Concerts, Inc.

Harlowe F. Dean, President of United, in expanding upon the initial announcement of this new company, stated: "Events subsequent to our emergence into the organized audience business have fully substantiated our feeling that there has been a need for a new national organization dedicated to restoring the quality of service which originally built up, so successfully, the national network of non-profit concert associations. We will accordingly offer services of the highest quality to those local concert and theatre associations affiliated with us, recognizing that the success of the operation of each local association reflects directly upon our success as a national audience service."

"One of our greatest assets is the fact that we are completely independent of ownership by any concert or theatre management and are therefore free to offer



James Abresch



Bakalar-Cosmo

Left to right: Robert H. Kuhlman, vice-president of United Audience Service; Benita M. Shields, director of field services, Northeast Division; Roy J. Williams, director of field services, Southern Division



Walter Fredericks, tenor, brings the 1959-60 season of the Weatherford, Texas, Civic Music Association to a close. Left to right: William Bowden, association President; Rae Sinclair, Civic Representative; Mr. Fredericks; Robert Reynolds, Concert Chairman

affiliated associations the artists and attractions of all managements with complete equity. In creating the new corporation, we have enlisted financial support from substantial sources outside of the entertainment industry. This further insures our freedom to operate independently of pressures which otherwise would likely exist.

"Since it is essential to the success of any organized audience service that it be staffed with the most highly trained and experienced executives, administrators and field personnel, we have begun and will continue to expand our staff with persons of such experience and training.

"We are most appreciative of the co-operation and good will evidenced by all managers and agencies active in the concert field. The response to the announcement of our services has exceeded our expectations both in numbers and in enthusiasm."

NEW YORK PHILHARMONIC

A seven-week summer tour, beginning Aug. 10 in Atlantic City, New Jersey, will be undertaken by the New York Philharmonic and its musical director, Leonard Bernstein, under the tour direction of Columbia Artists Management. The 26-city tour will take the orchestra westward through Denver to the coast, to Vancouver, San Francisco, Los Angeles, Hawaii, and key Pacific cities, back by way of Chicago, St. Louis, and New Orleans, to end in Washington, D. C., Sept. 25, four days prior to the opening of the orchestra's New York season. Mr. Bernstein will conduct all 37 concerts.

The tour will mark the first time a United States orchestra has appeared in Hawaii, the first time a major orchestra has gone on tour in this country during the summer, and the first time a guest orchestra has ever performed in the Hollywood Bowl. Besides playing outdoors before audiences in Los Angeles, the Philharmonic will be a feature of the Vancouver Festival and Red Rocks.

A financial grant from the Columbia Broadcasting Company is helping to support the tour.

SYMPHONY OF THE AIR

New York, N. Y.—The Symphony of the Air will give a series of goodwill concerts in Italy, France, Belgium, Holland,

Spain, and Portugal this spring under the direction of Leopold Stokowski, under the sponsorship of the American International Foundation. The four-week benefit tour will be the first of a series of global cultural projects, to be sponsored by the new Foundation, according to James J. Harris, Jr., president.

The 100-piece former NBC Symphony will open its nine-city Italian tour in Rome on May 27 and close in Milan on June 9. Concerts will follow in Monte Carlo, Paris, Brussels, Amsterdam, Madrid and Lisbon. All proceeds from the goodwill concerts will be used to establish Toscanini Memorial Scholarships for Italian youths and to benefit Boys Towns of Italy.

BALTIMORE SYMPHONY

Baltimore.—Ralph Black becomes manager of the Baltimore Symphony on May 15, for a period of three years. Currently executive director of President Eisenhower's Music Committee of the People-to-People Program, Mr. Black is a former manager of the Buffalo Philharmonic (1951-55) and the National Symphony in Washington, D. C. (1955-59). He has served as first vice-president of the American Symphony Orchestra League for the past six years.

JAPAN PHILHARMONIC

The Japan Philharmonic, conducted by Akeo Watanabe, will make a six-week tour of the United States during the 1961-62 season. The Society for International Cultural Exchange has guaranteed the orchestra's expenses from Japan to the West Coast, and it is expected that the tour will extend to the East.

CHICAGO CONCERTS

Chicago.—A new concert management here, Chicago Concerts, Inc., directed by Byron Belt, former assistant manager of Lyric Opera, will begin activities by presenting at least 12 events. Among these are the Chicago debut of Joan Sutherland, soprano, in a Bach-Handel program, and the appearance in recital of Elisabeth Schwarzkopf.

LUDWIG LUSTIG

Ludwig Lustig has announced that Paul Ukena, baritone of the New York City Opera, has joined his management.

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SCHOOLS AND STUDIOS

New York, N. Y.—Bruno Eisner returned to New York in April following a four-week master piano class he gave in Dallas, Texas. Mr. Eisner will be spending the summer months in Europe.

New York, N. Y.—A panel discussion on adjudication for radio programs was held at the April 7 meeting of the Piano Teachers' Congress of New York at Carnegie Recital Hall. Members of the panel were Clyde Sewall, chairman; Lucy Balian; Harry Knox; Henry Levine; and Edna Mason. "Reminiscences of my Study with Leschetizky" was the subject of a brief address to the group by Edwina Behre. The program closed with a group of piano solos played by Jeanne Sartenauer.

Collegeville, Minn.—St. John's University's Men's Chorus will make its first European appearance. The 31-voice Chorus has received an invitation for a concert tour during June-July 1960 in Germany, Austria, Switzerland, Belgium, and Wales. The Chorus, under the direction of Gerhard Track, former director of the Vienna Choir Boys, will have 30 concerts in the leading cities of these countries.

New York, N. Y.—Darrell Peter presented his private pupils in studio recital on May 1. On May 4 he conducted the Shell Chorus of Rockefeller Plaza in its 11th annual spring concert at the Waldorf-Astoria Hotel. Mr. Peter's Prelude in E minor for left hand alone has just been accepted for publication by the Art Publication Society of St. Louis.

New York, N. Y.—Auditions will be held during May, June, and September at the New York College of Music, 114 East 85th Street, for string scholarships to begin in the fall semester. Students of high school and college ages are eligible for full or part-time scholarships in the Bachelor of Music degree and Diploma programs or preparatory division. Violinists, violists, cellists, and double-bass players will be accepted where qualified. Auditions are by appointment, and will be held for individual applicants.

Oberlin, Ohio.—An anonymous donor has made \$5,000 available annually for scholarship aid to third-year Oberlin Conservatory of Music students attending the Mozarteum at Salzburg, Austria.

New York, N. Y.—Louis Persinger has been engaged for a six-week session at the University of Bahia, Salvador, Brazil, beginning July 1. He will hold master classes in violin playing and conduct the University of Bahia Symphony. In addition, he will coach some chamber music and give talks on various standard works of the violin repertoire, analyzing and demonstrating.

Baltimore, Md.—The ninth season of Candlelight Concerts, starting Oct. 11 at the Peabody Conservatory of Music, will feature the following artists: Hilde Gueden soprano; the New York Pro Musica; the Societa Corelli; Michael Rabin, violinist; the Quartetto Italiano; and Rudolf Firkušny, pianist.

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Vitya Vronsky and Victor Babin are pictured following their concert for the Bridgeport, Conn., Community Concert Association with R. D. Builter, right, first vice-president of the association

Chicago.—Philip Maxwell, director of the Chicagoland Music Festival, was awarded the honorary degree of Doctor of Music by **Chicago Conservatory College**, Nelson Memorial Hall, March 14. Francois D'Albert, president of the college, made the presentation.

The ninth annual piano music conference of **Chicago Musical College** of Roosevelt University was held, April 18, 19, in Rudolph Ganz Recital Hall.

The **Northwestern University School of Music**, in collaboration with Garrett Biblical Institute, will offer a new program leading to the degree of Master of Sacred Music, beginning in September 1960.

New York, N. Y.—**Lewis Slavit** is giving semi-weekly recitals of semi-classics and original compositions in his Brooklyn studios. He will leave in May for a tour of Canada.

Wooster, Ohio.—The Men's Glee Club of the **College of Wooster** appeared in concert in New York City on April 2.

New York, N. Y.—**Reri Grist**, coloratura soprano, a pupil of **Claire Gelda**, is appearing in Stravinsky's "Le Rossignol" at the Cologne Opera. In addition to radio and television engagements in Germany, Miss Grist was also heard in a concert of contemporary music in Stuttgart on April 25. Other pupils of Miss Gelda's having busy seasons include Sheila Schonbrun and Urylee Leonardos, sopranos, and Arthur Burroughs, baritone. Miss Schonbrun sang in the Bach "Wedding Cantata" presented by the Manhattan Consort on April 25 and was heard in the Mozart "Requiem" with the Queen's College Orchestra on May 6 and 7. Miss Leonardos is currently touring Italy, Austria and Germany. Mr. Burroughs has left for Europe to appear in the State Department tour of "The Play of Daniel".

Lenox, Mass.—G. Wallace Woodworth, James Edward Ditson professor of music at Harvard University, has accepted the invitation of Charles Munch to head the newly revised and expanded Department of Listening and Analysis at the **Berkshire Music Center**. The school's 1960 session will be held from July 3 to Aug. 14 at Tanglewood concurrently with the Boston Symphony's Berkshire Festival.

Chicago, Ill. — Recent prize winners from the **Robert Long Studio** at the Chicago Musical College of Roosevelt University have been Merrily Schuessler,

soprano, in the regional Metropolitan Opera Auditions; Elijah Bennett, baritone, first prize in the Chicago Musical Arts contest; and Shirley Yount, soprano, in the Farwell Contest sponsored by the Musicians Club of Women. Margaret Lukaszewski, soprano, also from Mr. Long's studio, was soloist in the Bach B minor Mass in Kalamazoo, Mich., and Duluth, Minn., while Jackson Sheats sang the Evangelist in the Bach "St. John Passion" in Rockefeller Chapel.

Princeton, N. J.—The summer camp of the **Columbus Boychoir** will be in session at Shawnee-on-Delaware, Pa., from June 26-Aug. 7.

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OBITUARIES

GIORGIO POLACCO

New York, N. Y.—Giorgio Polacco, noted operatic conductor, died here on April 30 at the age of 87.

Mr. Polacco was a musician whose heart was always in the theatre. He once refused to succeed Karl Muck as conductor of the Boston Symphony and in doing so stated, "Orchestral conducting is easy compared to the task of co-ordinating all the details of an opera performance. I was afraid that I would deteriorate artistically if I became a symphonic conductor. I needed the constant challenge of being required to overcome all the hazards that confront the man in the pit of an opera house."

He had little patience with oversymphonic operatic conductors whose preoccupation with the orchestra made them override the singers. He once sought out a conductor after a performance of "Carmen" at the Metropolitan Opera, where he had conducted for five years, and read him a paternal lecture. "You must breathe with the singers," he maintained, "and you must say the words, all the words, with them. Otherwise you rob them of the opportunity to place their tones correctly, to sing expressively, and to communicate the dramatic meaning of the text."

Mr. Polacco was born in Venice in 1874. He received some of his early education in St. Petersburg, Russia, but his main training was in Venice and at the Verdi Conservatory in Milan. His first chance to conduct came when he was 18 and engaged in an orchestra in London conducted by Luigi Arditi. Arditi was taken ill one evening before a performance of Gluck's "Orfeo" and the young musician was permitted to substitute. From this point on his career as a conductor grew rapidly and brought him engagements in such cities as Milan, Genoa, Rome, Brussels, Lisbon, and Warsaw.

He made his Metropolitan Opera debut in 1912 conducting Puccini's "Manon Lescaut", with Enrico Caruso, Lucrezia Bori, and Antonio Scotti. He remained with the Metropolitan until 1917, when he joined the Chicago Opera. He later became musical director and conductor of the Chicago Civic Opera from 1922 to 1931, when the company could be considered the best in the country. Ill health forced him to retire in 1932 and he spent the remainder of his life in quiet retirement in New York City.

Perhaps the most interesting thing about Mr. Polacco's career was constant interest in doing new operas. He conducted the first performance of "Louise" given outside of Paris. This was at the Teatro Lirico in Milan in 1901 and the opera was billed as "Luisa". He introduced Saint-Saëns' "Samson and Delilah" to Italy and conducted the first performance of "Boris Godunoff" outside of Russia, in 1906. He became identified with the Mussorgsky opera and conducted it many times during his life. At the Metropolitan Opera he conducted the premieres of Victor Herbert's "Madeleine" and Charpentier's "Julien". He also directed the first American performances of Borodin's "Prince Igor" and Franco Leoni's "L'Oracolo".

Proud of his American citizenship, Mr. Polacco provided in his will that the words "American Citizen" be inscribed



Giorgio Polacco

after his name on his crypt. He was married three times, two of them to Edith Mason, American soprano. He is survived by Miss Mason and their daughter, Graziella Polacco.

ARTHUR BENJAMIN

London.—Arthur Benjamin, composer, died here April 10 at the age of 66. His compositions included two operas, "A Tale of Two Cities" and a new work completed last year on Moliere's "Tartuffe". Born in Sydney, Australia, Benjamin began his career as a pianist at the age of six. He toured throughout the world as a concert pianist, conductor, and composer. After World War II he devoted himself entirely to composing. Benjamin received his musical education at the Royal Conservatory of Music in London from 1911-14 and returned there in 1926 as a teacher. Among his pupils was Benjamin Britten. He wrote for music in all media—ballet, choral, orchestral, chamber, instrumental, and vocal—and perhaps is best known for his "Jamaican Rumba" for orchestra.

EMILY LEVINE

Norburn, Mo.—Emily Dellinger Levine, 63, for many years an associate of Metropolitan Musical Bureau, died here on April 16, after a long illness. After graduation from State Normal School, she taught school in Kansas before joining the Metropolitan Music Bureau (later the Coppicus and Schang Division of Columbia Artists). From its inception until 1936, she headed the research department of *Time* magazine. In 1952 her marriage to Marks Levine, then president of National Concert and Artists Corporation, Inc., was terminated by divorce.

Survivors include her mother and one sister, Mrs. Frances King.

THOMAS R. KIEFER

Albany, N. Y.—Thomas R. Kiefer, 70, violinist, died here March 30. He was concertmaster of the Albany Symphony.

JOSEPH GOLDEN

New York, N. Y.—Joseph S. Golden, 30-year-old French horn player of the New York Philharmonic, died here April 4 after an illness of several months. Mr. Golden, who was born in Portland, Ore., in 1929, joined the Philharmonic just prior to its European tour in the summer of 1959. He attended the Juilliard School of Music and the Manhattan School of Music. He was

a member of the Houston Symphony (1948-50), the Minneapolis Symphony (1954-56), and other orchestras.

ENRIQUE SERRATOS

Mexico City.—Enrique Serratos, violinist and former member of the Curtis String Quartet, died here during March. Mr. Serratos was a graduate of the Curtis Institute of Music and had appeared as soloist with the Philadelphia Orchestra, as a winner of the Youth Auditions. He had often appeared with the New Chamber Orchestra and was a member of the faculty of the New School of Music.

JOHN PEIRCE

Poughkeepsie, N. Y.—John Peirce, 66, professor of voice at Vassar College and director of the Vassar Glee Club, died here April 21. Mr. Peirce had formerly been a concert oratorio baritone and had headed the voice department of the Cleveland Institute of Music. He is the author of several books on singing.

WALTER PAEPCKE

Chicago, Ill.—Walter Paepcke, art patron and developer of Aspen, Colo., as a cultural center, died here April 14 at the age of 63. He was also a trustee of the University of Chicago, the Chicago Orchestral Association and the Art Institute of Chicago.

HENRIETTA CHASE

Chicago.—Henrietta Chase, soprano, and member of the faculty of the Chicago Conservatory College, was, with her husband, Dr. Stanley Telser and their 14-year-old son, a casualty of a plane crash in Indiana on March 17.

BETTY LANZA

Beverly Hills, Calif.—Mrs. Mario Lanza, wife of the late tenor, died here March 12 at the age of 37. She was married to Mr. Lanza, who died last Oct. 7 in Rome, in 1945 before his first motion picture successes. The couple are survived by four children.

Experimental Opera

Triptych Featured

New Orleans, La.—The 1960 Spring Festival of Opera under the auspices of the Experimental Opera Theatre of America and the Ford Foundation presented six operas at the Civic Theatre from April 21 to May 14, featuring the young operatic talent selected in nationwide auditions. Renato Cellini, founder and general director, opened the Festival on April 21 and 23 with Mozart's "The Marriage of Figaro", sung in English. Peter Paul Fuchs, head of the Opera Workshop at Louisiana State University staged this opera.

Verdi's "Rigoletto" was presented in Italian on April 28 and 30 with Knud Anderson, associate conductor of the New Orleans Opera, conducting.

The Puccini Triptych of "Il Tabarro", "Suor Angelica", and "Gianni Schicchi", was presented on May 5 and 7 in Italian with Mr. Cellini conducting the last two and Mr. Anderson conducting the first.

Smetana's "The Bartered Bride" was presented on May 12 and 14 in English with Otto Lehmann conducting and Mr. Fuchs staging.

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Mezzo, Metropolitan Opera

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Violinist

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GRANT JOHANNESSEN

Pianist

DOROTHY KIRSTEN

Soprano, San Francisco Opera

FLORENCE KOPLEFF

Contralto

HEIDI KRALL

Soprano, Metropolitan Opera

Operation Vanguard

(Continued from page 18)

Hugo Weisgall's "Six Characters in Search of an Author" was given only twice, in Boston and Washington. The press:

Christian Science Monitor (Boston): Two major points of failure—a libretto that has not been sufficiently condensed to satisfy the needs of a lyric work, and a musical idiom that offers the listener few gracious compensations for his time spent.

Boston Herald: Music lacks the melodic and lyric passion necessary to lift the action from the realm of cerebral reflection. It is effectively managed, replete with clever touches, and employs a modification of the serial technique, often winningly. Weisgall knows how to manage several different simultaneous actions on-stage; and his work is fine and suitable for conveying crowd tensions. The orchestra is excessively busy, however, the line too wiry and nervous to convey emotions of a different color.

Boston Daily Record: Weisgall has created a score that rarely ever intrudes but serves, instead, to support and to lift up the story so that its high crises and its moments of terror are even more vivid and affecting than they were in the play.

Washington Post and Times-Herald: Real and exciting opera. Significant implications for the future of opera.

Washington Star: Problems presented by the unusually skillful and provocative libretto make the work, both theoretically and actually, of great importance to anyone interested in opera as a living and developing art.

Totting up, the repertoire as a whole got 32 good reactions from the press, 20 poor reactions, and seven mixed reactions, which, all things considered, would seem to be a distinctly encouraging record.

About This Man Rudel

(Continued from page 17)

he spent five summers conducting musicals in summer stock, and in 1954 became musical director of the new York City Light Opera Company. He conducted such works as "Carousel", "Finian's Rainbow", "Carmen Jones", "Brigadoon", and "Guys and Dolls".

On becoming general manager of the New York City Opera this interest in musical theatre and his varied tastes manifested themselves in a host of ways to produce a working repertoire unique in this country. Rudel's seasons can boast works from "Turandot" to "Street Scene" to "The Mikado" as well as the inevitable "Traviata" and "Bohème". "We are not tied to our audience's apron strings as is the Metropolitan Opera", he says.

This self-determination and spunk was, to a great extent, a product of his personal history. Born in Vienna in 1921, he played the violin by ear at three and began his formal music education when he was five. Studying privately, he was also a prolific composer, and by the age of 16, had completed his second opera.

"In Vienna," he said, "interest in opera scores is as natural for a boy as an interest in baseball scores here. I saw 'Carmen' when I was three, and from then until I left Vienna, I was a 'regular' at the Staatsoper, getting in as part of the claqué when my allowance ran out." In his teens, he worked at composition, thought a great deal in terms of the production of opera, and constantly made marionette theatres with intricate stage settings.

(Continued on page 50)

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NEW DANISH Quartet

ARNE SVENDSEN, PALLE HEICHELHANN,
KNUT FREDERIKSEN, PIERRE R. HONNENS

About This Man Rudel

(Continued from page 49)

His parents planned to come to the United States long before the Nazi invasion of Austria made the decision a matter of life and death, but the departure was delayed by the ill health of his father who died in 1937. Rudel, his mother, and much younger brother, left Austria in May of 1938. To provide for his now somewhat impoverished family, he went to work in a grocery store and from that time on held a variety of menial jobs which, he says, "supported us in a style to which we were terribly accustomed." From 1938 to 1942 he managed to complete his music studies at Greenwich House and the Mannes College through scholarships.

By 1942 he had given up all forms of non-musical employment and also had decided that conducting was much more his métier than composing. He had met and married a fellow student, Rita Gillis, at Greenwich House. He found engagements as a coach and worked backstage with a variety of small local opera companies, even doing a stint as conductor of one Italian group under the improbable name of Rudolfo di Giulio. These various jobs led him to his first post with City Center and up the ladder to the top job of general director, in 1957.

Though the company was on shaky ground when Rudel inherited it, it was on firm footing at the end of his first season, and the Ford Foundation entrusted it with \$100,000 to launch in 1958 what has by now become its first historic season of American opera. This success was capped with a further grant of \$300,000 to cover a second American season in 1959 and the 1960 national tour. During those two seasons the company produced 18 American operas.

Currently Rudel is going through literally piles of scores which have been submitted to the company for consideration. He does not feel that composers place proper emphasis on their librettos. Further he feels a sense of practicality has led American works to be somewhat small-scaled for primarily economic reasons. As to the future of American opera he feels that "If we are to win a larger audience for opera, this acceptance will have to come mainly from people aware of today's theatre and its treatment of contemporary people and subjects. Opera cannot remain a thing just occupied with kings and gods and imaginary lands. It has to be a contemporary subject with which people can associate themselves."

As to his fall season, Rudel is evasive. He said audiences can expect something very new and very old. His main interest at present is to concentrate on contemporary opera in a broader sense by producing new and unfamiliar European works by such composers as Henze, Egk, Walton, Britten, or Poulenc in addition to standard and American works.

When quizzed about the probability of his New York City Opera moving to a Lincoln Center home he said, "I don't know if we really want to go. Many questions have first to be resolved to our liking. It is touching the way the Metropolitan Opera has reversed their negative opinion of us recently. But somehow it all reminds me of the famous story of a man who accused his neighbor of breaking a pot he had loaned him. The neighbor immediately replied, 'I didn't borrow the pot. I have already returned it. It was broken when I took it!'"

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SANROMA
Baldwin Piano Pianist

ELEANOR STEBER
Soprano



Model of Lincoln Center. Left to right: Dance-Operetta Theater, Opera House, Philharmonic Hall, Juilliard School.

What Lincoln Center will mean to you

Progress report on New York City's new "neighborhood of the immortals"

LINCOLN CENTER for the Performing Arts has been called "the greatest coming attraction in New York's history." It is going to be great theater, great music—and great fun.

The fourteen-acre site for Lincoln Center, on Broadway between 62nd and 66th Streets, has now been almost entirely cleared. Final plans are being completed under the direction of John D. Rockefeller 3rd, president of the non-profit organization that will build and operate the Center.

All of Lincoln Center is expected to be in use by 1964.

New home for the New York Philharmonic

Lincoln Center will give the New York Philharmonic a home of its own.

The new Philharmonic Hall is slated to open for the 1961-62 season.

It will be air-conditioned, and will have facilities for summer "pops" concerts. Philharmonic Hall will also have a 5,498-pipe organ.

New home for the Metropolitan Opera

The present Metropolitan Opera House was built in 1883. Even by nineteenth-century standards, it had serious drawbacks as a theater. For example, there is virtually no room for storing scenery.

By present-day standards, there are additional drawbacks, such as the several hundred seats that give you a poor view of the stage.

The Metropolitan's new opera house

at Lincoln Center will have no such shortcomings. And air-conditioning will allow the Metropolitan to extend its season.

New repertory theater

Lincoln Center's repertory theater will be the first theater for spoken drama to be built in New York since 1927.

Plans for the repertory company are now being formulated under the direction of Robert Whitehead and Elia Kazan.

New home for the Juilliard School

Today, the Juilliard School offers comprehensive training in music and dance. When it moves to Lincoln Center, it will add a new drama division—to provide advanced training for young artists who are exceptionally gifted in any of the performing arts.

Standards for admission will be high. But neither race, religion, nationality, nor lack of funds will ever be a barrier.

New dance-operetta theater

A "not-so-small opera house" at Lincoln Center will be the first major theater in America built primarily for ballet and operetta. It will serve as the home of a resident dance company.

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New chamber music and recital hall

Lincoln Center will have an 800-seat hall

for chamber music and recitals. "A major purpose in building this hall," says John D. Rockefeller 3rd, "is to give young artists a place where they can be seen and heard at their best."

"Service to youth is one of the key objectives of Lincoln Center."

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Lincoln Center is planning a new library-museum which will hold more than a half-million books, as well as a vast collection of sheet music, theater programs, photographs, and musical scores.

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Its band shell will be a memorial to Daniel and Florence Guggenheim.

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You will be able to take a bus or subway direct to Lincoln Center, or park your car in a large underground garage. The Center will have its own restaurants.

Thanks to air-conditioning, all Lincoln Center will be in use fifty-two weeks a year. It will make New York a better place to live—for you, your children, and your children's children.

This advertisement has been contributed by persons interested in Lincoln Center.

